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REPRESENTING
C. R. FENTON & COMPANY, LTD.
SUFFIELD HOUSE
75 DAVIES STREET
LONDON W. 1, ENGLAND

REF. NO. 14231

March 23, 1960

The Downtown Gallery
32 East 51st Street
New York, N. Y.

Gentlemen:

We have received a copy of notice that was addressed to you by customs concerning the three cases of sculptures that arrived recently by air.

Please arrange to send us the required snapshots of the pieces involved as soon as possible so that we can pass them on to the customs.

Very truly yours,

R. J. SAUNDERS & CO., INC.


A. C. Priemer

ACP/jb

WE SPECIALIZE IN CONSOLIDATION OF SHIPMENTS TO ALL PARTS OF THE WORLD

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Baldwin-Wallace College
Kohler Hall
Berea, Ohio
March 15, 1960

The Downtown Gallery
32 East 51st Street
New York 32, N.Y.

Gentlemen:

I am still interested in the Shahn print LUTE AND MOLECULES but lack of \$75 in my money-to-be-spent-on-prints fund has prevented my buying it. If you have any sort of arrangement whereby I could make three payments on it over a period of three months I would be further interested in and able to negotiate the purchase.

Anxious to hear whether such a ^{plan} is advisable, I am

Very sincerely yours,

Charles Boone

ABRAHAM MELAMED, M. D.

March 31, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

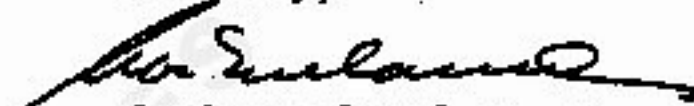
Dear Mrs. Halpert:

We note with great interest your current showing of Zajac sculpture. We would appreciate some photographs or illustrations, sizes and prices of his works.

Mrs. Melamed and I have not been able to get to New York since our visit with you, but may be able to get away for a few days soon. If you would release a Levine or two more, we might have a better excuse to make an urgent trip!

We hope you are enjoying good health. Mrs. Melamed extends her best regards.

Cordially,



Abraham Melamed, M. D.

1107 East Lilac Lane
Milwaukee 17, Wisconsin

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March 30, 1966

Mrs. Sally Fairweather
Fairweather-Hardin Gallery
141 East Ontario Street
Chicago 11, Illinois

Dear Mrs. Fairweather:

Mrs. Halpert has asked me to drop you this note airmail to let you know that it will be quite all right to let International Minerals & Chemical Company borrow the four Marins for their exhibition for their employees during the month of April. Trust this reaches you in time for the April 5th pick-up.

I'm sure she will hope for a glimpse of you, at least, during her visit.

Sincerely yours,

Margaret H. Babcock

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MB
written to me
asked about
Buffalo, New York
March 15th, 1960

Dear Mrs. Halpern:

Your name came to me as an authority on New York State artists and I would very much like to know if you can give me any information on an artist by the name of Henry T. Harvey.

My late husband purchased some paintings on 29th Street at a Gallery that later moved. This particular painting was evidently done in rural France. However, I believe Mr. Harvey is an American and is located in New York City.

No / Also, would like to know if you have published a book on New York State artists.

Any information you can give me on this artist would be most appreciated.

Thanking you, beg to remain,

Yours very truly,

Anne C. Johnson
Anne C. Johnson

Mrs. Frederick W. Johnson
288 Holden Street, Apt. # 5
Buffalo, 14, New York

gemeentemuseum amsterdam

stedelijk museum March 28th, 1960

amsterdams historisch museum

museum fodor

museum willet holthuyzen

paulus potterstraat 13

telefoon 7321 66

nr. 20777

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.

re: exhibition B. Shahn

Dear Edith,

These days I had a long talk with colleague Wijssenbeek about the Ben-Shahn show. Specially we discussed the financial side of the problem, but none of us had an idea about the costs involved in America: the costs of bringing the works from owner to ship (collecting, crating etc.) and upon closing of the exhibition, back again to the owners.

Would you be so kind as to ask the people, who generally organize these things for you to give us an estimation for the costs? Mr. Wijssenbeek didnot write yet to the owners asking for their collaboration, as you supposed and we should like to have the estimation for this exhibition first.

As you know originally Porter McGray offered me a Ben Shahn-exhibition, and I reckoned then on the International Council of the Museum of Modern Art bearing the costs; that is why I should like to ask you again: would a settlement between you and MMA be impossible?

However, it is not my intention at all to ask you something that goes against your opinions, for I highly appreciate our friendship and our cooperation.

At all events I should like to realize this Ben Shahn exhibition on which I have set my mind for such a long time.

Sincerely yours,

W. Sandberg

W. Sandberg,
Director of the Municipal Museums.

Nov 10

Dear Edith -

So many thanks for your
lovely letter of sympathy.
As you say that's 13 had
a marriage 50 years together
but I must admit this
world is a mighty
lonely one without him.

March 21, 1968

Mr. Robert Schelman
KING-TV
Seattle 9, Washington

Dear Mr. Schelman:

Unfortunately your letter reached me a day after Paul Horinchi called at the gallery. As a matter of fact I would have spent some time with him nevertheless but I was just dashing out to keep a very important engagement when he and a friend arrived. I suggested that he return the next day but I have not seen him since. I am sure that I was courteous and since they saw me in a hat and coat they knew I was not putting on an act. Thus if they write you you will understand.

I should very much like to get in touch with Marie but have no idea where I can reach her. Won't you please send me her address?

It was nice hearing from you. Best regards.

Sincerely yours,

ESM:ph

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March 29, 1960

Mr. Martin Friedman, Curator
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Martin:

Believe it or not, Bill Lane telephoned and stated that he had sent you an official reply indicating that all the requests you made would be honored in connection with your forthcoming exhibition THE PRECISIONISTS. Believe it or not, also, Baker delivered the photographs which are en route to you at the moment. There are a few exceptions indicated on the blanks which accompany the prints, indicating the photographs that are not available. Some of these were taken by photographers who are no longer functioning and who did not send on the negatives to us. However the list is minimal and I am sure that you can obtain prints directly from the owners, whether museums or individuals.

Among the photographs I am including the Dickinson STILL LIFE WITH COMPOTE which belongs to me personally and which you may have for the exhibition if you so desire. Do let me know.

Where the photographs are being sent to you under separate cover, you will find a check on the list which I am returning.

Again, I repeat, the balance, I am sure, can be obtained directly from the owners.

I am devastated that you cannot obtain the loans from the Museum of Modern Art but hope that Harvey's letter worked. It really is imperative to fill that gap as Spencer's CITY WALLS is a forerunner of his very last pictures, one owned by the Museum of Modern Art and the other by Bill Lane, who, I think, will lend it. The title is ABOVE THE EXCAVATION, oil, 1950. As for O'Keeffe, if you cannot get LAKE GEORGE WINDOW, I think it would be imperative to replace it with the painting recently acquired by the Currier Gallery in Manchester, New Hampshire, CROSS BY THE SEA, CANADA, 1932, 36 x 24, oil. The Sam's SKULL referred to belongs to Mr. and Mrs. Milton Leventhal, 1156 Park Avenue, and the full title is SAM'S HEAD, WHITE HOLLYMOCK—HILLS, oil, 36 x 30. SUNSET

Mrs. Edwin Grossman
City Art Museum of St. Louis

March 18, 1960
- 2.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hope, and Theodore Roszak. I was responsible only for the installation, the gallery talks, and was actually called Curator of the Art Exhibition.

I look forward to my first visit to St. Louis.

Sincerely yours

EGH: plb

After the meeting, I was informed that the meeting was very successful and that the committee was very satisfied with the results. I was also informed that the committee was planning to hold another meeting in the near future. I was very pleased to hear this and was looking forward to the next meeting.

11 This will be satisfactory to you.
 unless to other persons to do it "for free." He let me know
 night. The fee would be limited to \$100 as I feel it would be
 money, April 21st. I would probably have to stay over one more
 leave into Saturday afternoon to make sure of being there on
 get right there. Because of weather conditions I would probably
 money about 150 and forth from St. Louis and know the
 why don't you calculate this from your end as a matter of the
 want) the round-trip fare to St. Louis and the hotel taxes,
 since I do not know at the moment (I am hesitating in my report-

minutes and leave twenty minutes for a question period. Also I mentioned that I would prefer to record the call so forty collecting without talking to any specific students or facilities. With these in the U.S. and possibly bring in the subject to I would start with that and conduct the one activities in Boston as Charles Kelly suggested in Boston activities in the future.

composed of Franklin Watkins (chairman), Lloyd Goodrich, Henry and Augustine. The selection, as you know, was made by a jury consisting since it also includes the selection of the winning historian in Honolulu. I think the jury arranging the exhibition as I should like to accept the credit for arranging the exhibition. I am returning your copy of "History of Events" with corrections.

THE
FIRST NATIONAL BANK
OF SAN DIEGO
OLDEST BANK IN SAN DIEGO

SAN DIEGO 12, CALIFORNIA

TRUST DEPARTMENT

March 25, 1960

#1291

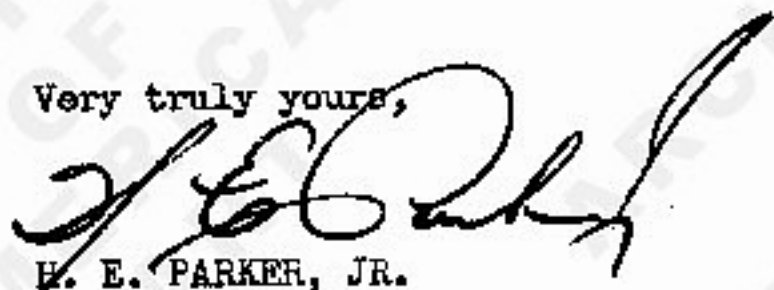
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In pursuance of your letter of March 23, 1960, we are pleased to enclose the original and one copy each of a Bill of Sale covering the BAREBACK RIDER and Zorach torso of YOUNG GIRL, together with a certified copy of the Court Order confirming the sales. It was necessary to prepare individual invoices to comply with the court order.

You are authorized to complete the sale and the delivery of the picture and sculpture when you hold for our account the sum of \$10,800 which represents the gross sales price less your 25% commission.

Very truly yours,


H. E. PARKER, JR.
Vice President
and Trust Officer

HEP:ja

Enclosures 5

cc: Mrs. Edna R. Landgraff

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March 18, 1960

Miss Ethel C. Schroeder, President
International Advisory Council, Inc.
45 East 85th Street
New York 21, N. Y.

Dear Miss Schroeder:

I am most grateful to you for your letter and am sending you a list of names of persons in the Soviet Union who are eager to receive art publications. As a matter of fact a few days ago I heard from a Mr. Ginsburg who pleaded for some magazines like ART IN AMERICA, the ARTNews Annual, and the book edited by John I. H. Baur entitled NEW ART IN AMERICA. He is willing to send Russian publications in exchange.

Since the names listed represent persons I met in Moscow who impressed me with a profound desire to know more about our art, I would appreciate very much having my name used as one who suggested the gift from you. In addition, I should like to recommend some of the official organizations which on occasion permit the artists to refer to the publications they receive. In any events, books, magazines, and catalogues (the latter are of especial interest to Soviet artists, and certainly everything published by The Whitney Museum which specializes in American art) would be most desirable.

Again I want to express my enthusiasm for your program. There is no question but that the art section of the exhibition was considered the most effective propaganda last summer and the idea of continuing this by way of publications should prove a most effective follow-up.

Sincerely yours,

ECM:pb
*Enclosed

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March 18, 1980

AFA
Mrs. Richard Black
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

No doubt by this time you will have received the watercolor of Sea Shells and I know that you will be delighted with it since you liked it in black and white. Also I am sure the unnamed birds have reached you by this time. The photographs of some of your other selections will be sent to you as soon as our photographer decides to deliver the prints. We have a shortage in this field and now that the Museum of Modern Art has taken Baker (the photographer) we have to wait interminably.

The snow in Williamsburg is no more anachronistic to me than a collection of modern art in the Rockefeller Folk Art Collection museum. When a guy from Atlanta told me that he slipped on the ice at home last week I thought that he was pulling my leg but evidently as a little boy said to me the other day, the Russians have sure messed up our weather.

If by any chance you have a printed or mimeographed record of Robert Smith's talk on conchology, would you be good enough to send a copy to me or directly to my great niece, Patsy Baum at 5150-34th Street N.W., Washington, D. C. She is fifteen years old and has been interested in the theme for many years and was awarded the D.C. prize for her exhibit in the Science Show.

Also, as you suggested in your letter of March 8th, I shall be delighted if you would either use the picture we sent you on approval or refer the one I have on velvet of a similar subject to the Shell Company advertising agency.

And again, I look forward to your visit.

Sincerely yours,

EOH:pb

March 29, 1960

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 57th Street
New York 19, N. Y.

Dear Alfred:

We have been so tied down with the Rajac exhibition and the response to it that I have not had an opportunity to write you earlier thanking you for the great privilege I enjoyed in seeing the Monet exhibition in complete privacy. It was truly an experience which I shall long remember, selfishly gleaming in the quiet communion and the overall spell this evoked. Incidentally, did I ever tell you that Jim Butler escorted me from Vernon (where Sam Halpert and I were staying in 1925) to Giverny and to the memorable meeting with Monet, who, dear old man, led a tour through the gardens, the studio, and the lily ponds and pecked me on the cheek when I left. Needless to say, it was a wonderful day in my life and was repeated last Thursday morning. And so -- again -- I thank you for making this possible.

Incidentally it often occurred to me that it would be a glorious idea if museums could arrange to open the galleries of special exhibitions to the public one hour later daily, devoting the preceding hour exclusively to the professionals in the field, i.e., museum personnel, artists, and dealers. I found this arrangement most gratifying during the exhibition in Moscow when I closed the gallery from 1:00 to 3:00, admitting only those professionals whose union cards were screened by the Soviet guards at the entrance. This gave an opportunity to a small number of vitally interested individuals to see the works of art at close range in peace and quiet and to discuss what they saw among themselves and during our talks.

Sincerely,

RMH:ph

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Leo S. Guthman

March 15, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In your letter to me, you said that you were going to be here in the afternoon or evening of May 2nd, then to be in Fred Sweet's office May 3rd.

As I want to be sure to see you--and perhaps have a few people in, if you would like--let me know what are your plans. Do you expect to leave again the evening of the 3rd, or are you going to stay over? Anyway, be sure to save some time for me, but do let me know.

Fondly,



2629 South Dearborn Street
Chicago 16, Illinois

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March 29, 1968

Mr. H. E. Parker, Jr., Asst. Vice President
Trust Department
The First National Trust and Savings Bank
San Diego, California

Dear Mr. Parker:

Thank you for sending us the necessary documents. These have been forwarded to the respective purchasers whose "deposit" checks are now enclosed together with our check as itemized on our letter-head.

Have you made any decision regarding Mr. Richard E. Sherwood's offer of \$1700 for the Dennis Portrait of a Woman?

Sincerely yours

EMM:1

Copy to Mrs. Edna E. Landgraf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

March 29, 1960

Albright Art Gallery Rental Service
Buffalo 22, New York

Attention of Mrs. Pierre L. Broquedis
Chairman Acquisitions Committee

Dear Mrs. Broquedis:

In checking through our consignments file, I note that you still have on loan a number of prints by John Marin and Kuniyoshi.

Will you please advise me how much longer you plan to retain these, so that I may be guided accordingly.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

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E

Publishers for Industry

P

EDITORIAL PROJECTS, INC. 22 EAST 60TH STREET, NEW YORK 22, N.Y., PLAZA 1-5343

March 23, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

We are enclosing check for \$250.00 to cover the
fee to Georgia O'Keeffe for the privilege of reproducing her
painting "Pelvis #2" on a mailing piece for Lederle Laboratories.

Sincerely yours,

Edith C. Pratt

Edith C. Pratt
Secretary to
Ralph E. Shikes

Enc.

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March 30, 1960

Oklahoma Print Makers Society
Oklahoma City Art Center
Fair Park
Oklahoma City, Oklahoma

Gentlemen:

If you have not received a reply to your telegram from Max Weber
we shall be very glad to cooperate with you as his agents.

Unless I hear to the contrary the two gouaches listed below will
be shipped to you collect in time to reach you before the dead-
line, April 10th.

I decided to send you the consignment form — for insurance
valuation, etc. Please wire if you do not wish to have shipment
sent. Thank you.

Sincerely yours,

EGH:pb
Enclosure

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

(desperately ill) - Peggy said it would be all right with her if I took the painting - rather than return it to you - I wanted to let you know that this is the arrangement.

I would like to have the painting in the house to see how it looks in our home - and if it is as pleasing as I hope - I feel sure I shall purchase it -

I hope this procedure meets with your approval - Sincerely, Louise Thorne

March 20, 1940

Mr. David A. Wingate
 115 Sycamore Drive
 East Hills, Roslyn, N. Y.

Dear Mr. Wingate:

Just for the record would you be good enough to let me know whether the Leon Gordin painting GUSTELLO finally reached you.

I cannot tell you how sorry I am about the delay. The American Federation of Arts made every effort to expedite the process of delivery to you but no one can control the customs officials who use their own judgment in deciding on precedence.

I hope you and Mrs. Wingate are enjoying this outstanding painting and I do hope that you will resume your visits to the gallery as it is always a pleasure to see you.

Sincerely yours,

EGH:pb

March 18, 1960

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

What a hard life you have, dear, being sent to places like Florida and the Boca Raton to work yourself to death.

According to the official letter I received from Fred, I shall arrive on May the 2nd and will remain through the 5th although his letter refers to a reservation for the 2nd, 3rd, and 4th, which means I have to get the hell out with my baggage on the morning of the 5th, work all day, and sleep in the park. No wonder the Institute can build a wing.

I certainly hope I shall see you in New York long before May 2nd. Fred Sweet said something about a couple of dinner parties or whatever during my stay, despite the fact that I said I would prefer no socializing after a hard day's work of looking at thousands of paintings, and I love to choose my own hosts. In any event, I certainly want to spend some time with you, if you can spare it and maybe I can find out what my commitments are very shortly. But you must come to New York long before that date, yes? As a matter of fact, the person I had in mind for you as the artist whose work I would suggest as the next acquisition is Zajac, whose exhibition opens next week and for whom a party is to be held on Monday. We sent you an invitation and I hope that one of your hard-working meeting days will coincide with that date.

And so,

Fondly,

EGM:pb

arts in society

The University of Wisconsin
University Extension Division
Madison 6, Wisconsin
3022 Stadium Bldg.

17 March 1960

Miss Edith Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Miss Halpert,

Thank you for your letter of March 10.

Thank you, too, for your willingness to make photographs available for future portfolios that we might feature as we did the Shahn group. You asked us to list at least three of your clients that we might be interested in. I believe that these might be Kuniyoshi, O'Keeffe, and Zorach. You stated that the final decision will be made by you on the basis of the material that you have on hand.

Very cordially,

Edward L. Kamarch

Edward L. Kamarch
Editor

ELK/ob

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works and want very much to
own one of his paintings. I add
to my small collection of
prints and paintings.

Sincerely yours,

(Mrs) Bernice Frank

1299 Lombard

San Francisco 9 Calif

March 18, 1960

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, President

ST-1201 (4-00)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

OC595

1960 MAR 21 PM 11 22

O SBB449 NL PD AR FAX SAN DIEGO CALIF 21

MRS EDITH HALPERT DOWNTOWN GALLERY

32 E 51 ST NYK

SALE OF BAREBACK RIDER TO WEBB FOR \$13,000 AND ZORACH TORSO
OF GIRL TO KARTER FOR \$1,400 CONFIRMED BY COURT MARCH 19. COPIES
OF COURT ORDER TO FOLLOW. ADVISE FORM OF BILL OF SALE OR OTHER
REQUIRED SUPPORTING DOCUMENTS

H E PARKER, JR THE FIRST NATIONAL TRUST AND SAVINGS BANK
OF SAN DIEGO.

Lend. Abby Aldrich Rockefeller Folk Art
Coll'n. 3-16-60)

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700 Jackson Drive
Williamsburg, Virginia

17 March 1960

Advertising Manager
Shell Oil Company
50 West 50th Street
New York, New York

Dear Sir:

Your series of advertisements showing the use and charm of conchology in decoration are delightful. May I recommend two candidates for future ads? In her fine, private collection of American Folk Art Mrs. Edith Gregor Halpert, The Downtown Gallery, 32 East 51st Street, New York City, has one of the most beautiful paintings on velvet I have ever seen: shells (some of them scallop shells) stencilled from theorems are laid against an all-over background that suggests seaweed. And in the collection of furniture that Mr. Maxim Karolik has given the Museum of Fine Arts in Boston is a beautiful American-made armchair by Seymour that has a design of shells painted on its semicircular top.

I hope you will continue the series - the advertisement in the New Yorker was very pleasing.

Sincerely yours,

Mary C. Black
(Mrs. Richard Black)

Copies to:
Mrs. Halpert
Mr. Karolik

However, \$2,500 is very steep for
my scale of collecting. I am writing
to ask if you would consider selling
it for less - If you were, I am
quite certain I could arrange to
purchase it, if you were willing to
be paid in more than one
installment.

Sincerely,

Samuel H. Kress
(Mrs. M. H.)

Wanted to see you today

March 22, 1960

Mr. Charles C. Cunningham, Director
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Charlie:

An official consignment invoice is enclosed listing the selection for your Collector's Corner. In addition I am sending you the on-approval slip for the Karl Zerbe. You will note that the price has been reduced to \$500, less the 10% museum discount. In checking my records I found that I could cut the figure and was delighted that I could do so.

It was wonderful seeing you and I hope that you will have occasion to pay us a visit in the near future.

My best regards,

Sincerely yours,
New York 17, New York

Enclosure
Enclosures

25 Wadsworth Square, Hartford, Conn.
25 Wadsworth Square
Hartford 3, New York

Wadsworth Books
101 Marion Street

Two of the two... which... needed.

Sincerely yours,

Thede

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Handwritten: *See reference on card*

Nathan Shaye

18553 DANTEBURY ROAD
DETROIT 21, MICHIGAN

March 27th 1960

Mrs. Edith Halpert,
Downtown Gallery,
New York, N.Y.

Dear Edith,

Lillian and I enjoyed visiting with you in the big city. Your discourse on art and the artist were most stimulating.

The Webber and Zorach are a very lovely addition to our home. Your gallery has so many representations of fine art that we are looking forward to our next visit.

I had intended enclosing your check with this note but when I arrived home, my accountant presented me with my income tax return. Within a short time I will mail you the check.

You had mentioned you may travel west this coming summer, and we would very much like to extend our hospitality to you. We would enjoy having you as our guest.

Lillian and I send our fondest regards.

Yours,

Nathan Shaye

3/24/60

Tate Gallery

The formation recently of the American Friends of the Tate Gallery of London is an event of major interest. For the gallery, through the new group, will establish a permanent collection of American painting and sculpture, the first such outside the U. S.

The Tate has already acquired work by a number of American moderns, including Guston, Rothko, Brooks, Lipchitz and Roszak. It is seeking work by, among others, Gottlieb, Motherwell, Tobey, Still, Lippold and Lipton.

The emphasis is on modern work and if the Tate is successful in its purpose it may very well wind up with a larger collection than is owned by our own Metropolitan Museum. It is something to think about.

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Now, I have what may be a little business for you. I would like Ben Shahn to do a book catalog cover for me. I am almost positive that I can't afford him but I would like to know if I can or not. He can have the entire front cover to draw and say anything he wants, no mention of the shop. The back cover would have to have some specified copy for postal regulations and returns, otherwise he can do anything he wants with it. Two colors, perhaps that wonderful red he uses and a black would be my choices, but perhaps he would want to do something else.

The catalog would be devoted exclusively to books on the graphic arts; drawing, ~~printmaking~~ engraving, etching, woodcuts, etc. As the leading exponent of line (in my opinion) in the country I am positive he would have something to say on the subject. I would also like him to sign what he has to say on the cover, in the art of course.

I enclose some old catalog covers for his perusal. All the covers have been done by me except numbers 17 and 19 which were picked from some old engravings.

I was particularly impressed by the mailing piece he did for you in conjunction with his exhibition at your gallery March of 1959. I have seen them slicker, thicker and obviously more expensive, but never better. It is the most beautiful mailing piece I have ever seen. If you have a dozen extras around may I please buy them? I want to have them framed for gifts to friends and knowledgeable customers.

If it is the realm of possibility I would dearly love to have him do a cover for me. Please advise.

Cordially,


Bruce Summerville

Stone

SS

March 28, 1960

Dear Edith,

Boston Truck has just told us that they plan to be in N.Y. on Tuesday, March 29th and would like to pick up for Boston University in that day.

We hope that this will not inconvenience you.

Sincerely,

Lynd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 23, 1966

Mr. Richard E. Sherwood
Suite 800
435 South Spring Street
Los Angeles 12, California

Dear Mr. Sherwood:

I have just received word from the attorney for the estate suggesting that you forward to him directly a check for the amount of \$170.00 representing a 10% deposit on the Derain oil portrait of a woman, marking the check accordingly. It is to be drawn to the order of the First National Trust and Savings Bank of San Diego and mailed to Mr. M. E. Parker, Jr., Assistant Vice President, Trust Department.

If this agreeable to you I think the offer will be acceptable as I had a long talk by phone with the heir yesterday and convinced her that it would be advisable to accept the offer of \$1700.

If and when you send the check with an accompanying letter, would you be good enough to send me a carbon so that I can speed up the action.

I hope that you like the reframing job on the Stuart Davis. It certainly improves the appearance of the picture. Do let me know. And do come to New York soon.

My best regards to you and Mrs. Sherwood.

Sincerely yours,

EGH:pb

Information regarding sales transactions,
responsible for obtaining written permission
and purchase involved. If it cannot be
a reasonable search whether an artist or
it can be assumed that the information
is 60 years after the date of sale.

21 March 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

Here is the box score for the day. I got a letter from Bill Lane--thanks to you--and he will cooperate with loans. The Sheeler, NEW ENGLAND IRRELEVANCIES, can only make a few stops on the tour and I may have to do a little cutting of my lists since we are getting into a rather sizable group.

The Norton Gallery feels they cannot let PELVIS WITH MOON travel, however, the tide of battle is still with us. I wrote to Newark for a photo of the Dickinson BRIDGE. HARLEM RIVER belongs to the Museum of Modern Art and has been sent, of all places, to the U. S. Embassy in Bonn. Their O'Keeffe, LAKE GEORGE WINDOW, can't be borrowed; neither can Spencer's CITY WALLS.(!) Also, we can have only one of their two Demuth watercolors. Harvey wrote a strong letter pointing out the importance of the show, etc., but those are the facts.

I wonder if Altschul would lend his ram's skull by O'Keeffe (does he have one?). Also, can you tell me who owns the SUNSET LONG ISLAND picture? I know it's IBM, but who?

As the eternal optimist - naively I go on. You may have more than one client when you become a lay psychiatrist, but please don't misunderstand me.

Regards,



Martin Friedman
Curator

MF:ms

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191
Cable address: WADATH

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March 21, 1960

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

We enjoyed seeing you the other day and it was kind of you to take the time to show us some of the things for our Collector's Corner. I have discussed choices with my Committee and we would like the selections from the attached list.

We will arrange to have Budworth collect the works of art and ship them to us. We will ask them to communicate with you regarding the convenient time to pick them up.

Would you kindly advise us whether the works of art are insured under your insurance and if not, for what valuation they should be insured?

Inasmuch as we place a mimeographed description of work of the artists represented in the Collector's Corner, it would help considerably if you would send us bibliographical information of the artists, or in the case of those better known, a notation as to where this bibliographical information may be obtained. I hope this won't be too much trouble.

Again many thanks for your generous cooperation,

Very sincerely yours,

C. C. Cunningham
C. C. Cunningham
Director

CCC:mle
Encl.

Dictated by Mr. Cunningham and signed in his absence.

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

16 March 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

In our business, competition is the spark that makes life worthwhile!

I shall look forward to receiving the blackbirds/
parakeets/eagles and I would love to have photographs of other things
that you consider appropriate as reminders.

I should love to see the watercolor of the shells if this
is convenient. Robert Smith gave a very interesting talk on conchology
at the Antiques Forum this year - I think the Shell Company should
contact him as well as you in working out their advertisements.

We are finally digging out of the snow, high time, too,
Williamsburg resembles a ghost town, and our back yard the slough of
Despond. I am sure our attendance will be helped by the appearance
this morning on Today of Bill de Matteo, our silversmith and husband
of our docent.

Cheers! Hope to see you again soon.

Cordially,

Mary

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Rome, March 25, 1960
Via Archimede 139

Mrs.
Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

thank you for your kind letter of March 21. In that letter you inform me that "Four Piece Orchestra" and "Death on the Beach" belong both to the Museum of Modern Art. On the list you sent me on February 23, the owner of these pieces appeared to be Mr. Perelman and Mrs. Berkowitz, and there was written that you were going to send the photographs of them to me, as well as the one of "Peter and the Wolf" and the others of private collectors. This explains to you the content of my letter of March 14. I think that you wrote me later that the situation was changed and I didn't receive the letter. I was waiting for the three missing photographs, having already received the others. Now I shall try to obtain them directly; so, if I have nothing more to receive from you, I shall send you 8,50 dollars, as in your two bills of March 7.

As for the permissions of the photographs to reproduce, I thank you again and I shall write to all the owners as you suggest me. But in the back of your photographs is given only the name of the owner and not his address. Therefore I should greatly appreciate if you would kindly send me the addresses I wasn't able to find out by myself: they are the one of the Inland Steel Corp., owner of "Arch of Triumph"; and of the Roland P. Murdock Coll., Wichita Art Museum (is Wichita also the name of the town? what State?) owner of "Blind Botanist".

During an exhibition in Rome of American paintings, my publisher photographed after the suggestion and with the permission of the American Embassy in Rome, which organized the exhibition, the following works by Ben Shahn: "Epoch", "Spring", "Third Allegory"; now, after your words, I feel I have to write to the owners of these paintings(and of "Parable '58", the slide of which you sent me last year). Can you please send me names and addresses?

Do you know if Mr. Shahn is absent from Roosevelt and where a letter can reach him? I have no news from him since last September.

With many thanks and best regards
yours sincerely
Anita Ben Shahn

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March 18, 1960

Mr. Robert P. Griffing, Jr., Director

Honolulu Academy of Arts

900 South Beretania Street

Honolulu, Hawaii

Dear Bob:

As we advised you a day or two ago, the painting by Raymond Han entitled THE CHANGE was shipped to you air freight, together with the following:

Bert Carpenter - AT THE TABLE
Thomas Kealiinohomoku - THE READJUSTMENT
Ben Norris - MOON AND MOUNTAIN

I hope that you would not mind having the shipment made to the Academy instead of sending separate crates to the individual artists. We wrote to each of them suggesting that they pick up their pictures when they arrive.

I suppose it would be fitting for me to express my deep appreciation to you for your cooperation and encouragement -- and, what is more important, the tremendous gratification this exhibition represented for me. While only three of the artists had concrete evidence of success, I am sure it helped the others also. As a matter of fact, it made it possible for me to suggest the inclusion of Ben Norris in the current show at The Whitney Museum. The enlarged photograph of his mural in the Bishop Bank which I mentioned to Jack Gordon when he was organizing the show looks splendid and is reproduced in the catalogue. And on April 12th we are opening the Tseng Yu-He one-man show. Incidentally I have had an opportunity to mention the Academy and the exhibition problems to John D. III and Blanchette Rockefeller. They will come in to see the exhibition and we will go into the subject further. However, it will be necessary for me to know -- and I am not trying to be nosy -- why the Academy will be closed for several months. Perhaps I misstated the facts when I referred to the Rockefeller Oriental Fund. What I had in mind specifically was their tremendous interest in the Orient. Added to this, Blanchette is deeply involved in American art and I hope that the combination will inspire them to do something about establishing a special fund for important national exhibitions of various types to be held at the Academy, thus making it possible for the Honolulu artists -- or the Hawaiian artists, to be more exact -- to have closer contact with what is happening today and what our sources were, both in American art and in all Western art. The program, of course, would be established entirely in accordance with your personal wishes in the matter. I know from what the artists told me during my visit in Honolulu how strongly they feel about the opportunity of seeing exhibitions of this type. The Ford Foundation people will also be alerted but it would be wonderful if you could draw up some plan along these lines that Harris Prier and I

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PO ✓
March 18, 1968

Mr. John Kolonic, Director
Stratimont Museum
Elmira, New York

Dear Mr. Kolonic:

Thank you for your letter.

Indeed we should be very glad to cooperate with you but I doubt whether I could find enough works of art we could spare for as long a period as four or five months. As you probably know, the artists whose names are printed below have a limited "stock" at this time in view of the tremendous interest in American art and particularly in art of that period which, of course, includes these artists who are among the pioneers in the modern field.

If you plan to be in New York in the near future, why don't you drop in so that we can discuss the matter and possibly have an alternating group of paintings which you can personally select — a preferable arrangement — since you are familiar with the setting and we are not.

I look forward to seeing you.

Sincerely yours,

EGH:pb

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March 29, 1949

Mr. Diggery Vonn, Managing Director
Boston Arts Festival
31 Newbury Street
Boston 16, Massachusetts

Dear Mr. Vonn:

Hi! It was good to hear from you.

I am grateful for the blanks that you sent to me but none of these are being filled in as we have a very firm policy of never entering our artists in any competition and certainly have avoided presenting their work to a jury on any occasion whatsoever. As I recall — and I always recall the early days — there were always a number of painters and sculptors who were specifically invited for the Boston Arts Festival. If and when this system is reestablished, I shall be delighted to send both paintings and sculptures for the event.

Meanwhile I hope that you will have occasion to be in New York in the near future and that I shall have the pleasure of seeing you.

Sincerely yours,

RM:pd

March 20, 1960

The Chase Manhattan Bank
Pine Street
New York, N. Y.

Gentlemen:

Several days ago my accountant called my attention to the fact that we omitted the New York City Sales Tax from our invoice No. 1210 made in the name of the American Folk Art Gallery for the sum of \$1314.50.

I regret this omission and now am sending you a corrected invoice.

Sincerely yours,

EGH:pb
Enclosure

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PFLAGER • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

March 23, 1960

Mrs. Edith Greger Halpert
Director of The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

Thank you so much for your air mail, special delivery letter. The changes which you suggested making in the Poster of Events will be made in the page proof.

I have made a hotel reservation for Saturday evening, April 2nd and Sunday evening, April 3rd at the Park Plaza Hotel, 220 North Kingshighway.

I think you are wise to plan to leave Saturday to be sure of being at the City Art Museum April 3rd. The TWA jet arrives in St. Louis at 9:20 p.m., Flight 71, leaving International Airport at 7:45 p.m. Mr. Nagel is planning to meet you at the airport Saturday evening at 9:20 p.m. The jet leaves at 9 a.m., Flight 70 and arrives at International Airport at 12:05 noon. I assume you will be taking this on Monday, April 4th.

Mr. Nagel is planning to have a party for you on Sunday evening April 3rd after your program at the museum.

The round trip fare on TWA jet, first class is \$140.14. The rates of the Park Plaza are \$12-\$15 per day. If we figure your fee at \$100 this comes to \$264.14. In

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SENDER
WAITING



TELEGRAPH ANSWER

INTERNATIONAL UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

Time is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

NA092 PD AR=DES MOINES IOWA 22 158PMC=

1960 MAR 22 PM 3 30

DOWNTOWN GALLERY=

32 EAST 51 ST=

DO YOU HAVE PRINT OF BEN SHAHN MARKET BASKET APPROXIMATE
SIZE 25X38 INCHES MAIL ONE COPY COLLECT WIRE CONFIRMATION
AT ONCE=

ALLIED CRAFT 1335 EAST UNIVERSITY=

25X38 1335=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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March 26, 1968

AIR MAIL
SPECIAL DELIVERY

Mr. James Eliott
Assistant Chief Curator of Art
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Jim:

After writing the hysterical letter to you I must appear rather strange in my subsequent actions.

Since you were among the first to answer I did not want to put you to the trouble of shipping the picture until I was certain that the show would be held. Now we have affirmative replies from the Metropolitan, the Whitney, the Museum of Modern Art and private collectors and so we are in business. Will you therefore be good enough to ship the Stuart Davis painting ~~PERMANENT~~ as soon as possible? And will you be good enough to retain this on your insurance policy and send us the pro-rata insurance premium charge?

I have been dripping with California visitors including Felix Landau and Jerry Benson. Incidentally I heard the bad news about the museum and hope that you are on the road out, eliminating the vile character who wants to buy permanent glory at out-rage price.

Good luck to you, and many many thanks.

Sincerely,

Ellipt

Robert H. Ginter and Co.

ONE TWENTY EL CAMINO DRIVE
BEVERLY HILLS, CALIFORNIA

March 24, 1960

The Downtown Gallery, Inc.
32 East 51st. Street,
New York 22, New York

Gentlemen:

Re: John Marin watercolor

I am returning the watercolor by John Marin, number 34/7,
Boat, Sea and Land, Marine Series #2.

The subject will be picked up by the Railway Express
Agency on March 25, 1960 for direct shipment to you, in-
sured, and money pre-paid.

I intend to be in New York within a month and would prefer
seeing other paintings before making a final selection.

Thanking you for your cooperation.

Very truly yours,

ROBERT H. GINTER & CO.

BY


Robert H. Ginter

RHG:nd

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March 21, 1960

Miss Nirella Bentivoglio
Via Archimede 139
Rome, Italy

Dear Miss Bentivoglio:

I was under the impression that I had advised you previously that we do not have nor can we obtain prints of the three paintings listed in your letter of March 14th. The first two paintings belong to the Museum of Modern Art and I am sure you can obtain the prints directly from the institution. "Peter and the Wolf" belongs to Mr. Eero Saarinen of Bloomfield Hills, Michigan, and she may be able to supply you with a print.

We retain reproduction rights and have already given you permission to use all the photographs we have sent to you as well as others you may receive from the institutions. However, it is obligatory to write to the owners of the pictures as well in each instance and I would suggest that you do this immediately stating, however, that you have already obtained our permission. This will save time all around.

I hope that by this time you have the full set that you require.

Sincerely yours,

EGH:ph

March 18, 1960

Mrs. Barbara Holdridge
400 East 57th Street, Apt. 14
New York, N. Y.

Dear Mrs. Holdridge:

Mary Black of the Abby Aldrich Rockefeller Folk Art Collection suggested that I write to you about the three paintings we have by C. F. Miller. She is under the impression that you have several landscapes by the same artist and that you have considerable information about him.

As we are always eager to add to the data we have, I should be most grateful for any information you can supply in connection with C. F. Miller.

A self-addressed envelope is enclosed for your convenience in replying.

Many thanks for your cooperation.

Sincerely yours,

EGH:pb
Enclosure

March 28, 1902

Van Boerlestraat Branch
Amsterdamsche Bank N.V.
Amsterdam, The Netherlands

Gentlemen:

In response to your letter of March 22nd, please be advised that the draft we requested The Chase Manhattan Bank to send and which you have received was in payment to the Stedelijk Museum, Paulus Potterstraat 13, Amsterdam, for a subscription to recreatie-aideling. We regret the inconvenience.

Sincerely yours,

Margaret M. Babcock

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WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON R. FROSCH
HOWARD H. RAYFIEL
SEYMOUR REITENROTH

120 EAST 56TH STREET
NEW YORK 22, N. Y.

PLAZA 9-0800
CABLE "ARNWEISLAW, N. Y."

March 25, 1960

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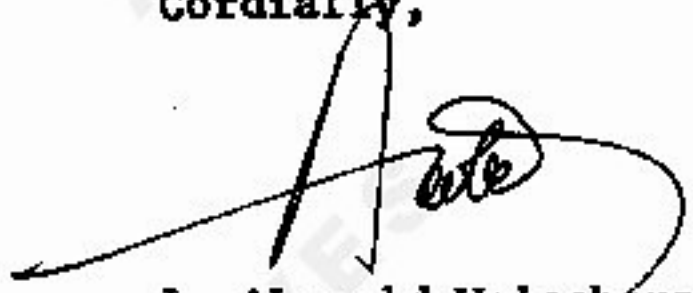
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Herewith check for another \$1000. for Bill Zorach's "The Family". It warms my heart to think that I am helping to keep a roof over your respective heads.

Warm regards.

Cordially,



L. ALrnold Weissberger

LAW:agg
encl.

Honolulu Academy of Arts

March 18, 1960

Mr. Ben Norris
100 Pololu Place
Honolulu 14, Hawaii

Dear Mr. Norris:

Several days ago I returned by Air Express several paintings which we borrowed for our exhibition. Among them was your MOON AND MOUNTAIN which may be called for at the Academy where it was addressed.

Again I want to thank you for your participation in the show. I also want to have your permission to retain for an extended time FISSIONABLE METAMORPHOSIS as I should like to show it to the various museum directors when they select work for the major annuals. Also, as I previously advised you, I retained several slides for the same purpose.

Under separate cover you will receive a catalogue of the current Whitney Exhibition which has a blow-up of the photograph containing your mural in the Bishop Bank. I was delighted that Jack Gordon accepted my suggestion to write for the photograph with the thought of including it in this very important exhibition and was more delighted to see it there last night.

I hope that you will have occasion to be in New York in the near future. It would be wonderful to see you again.

My best regards to you and Mrs. Norris.

Sincerely yours,

EGH:ph

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March 19, 1960

Mr. Reinsel
M. W. Ayer & Co
Washington Square
Philadelphia, Pennsylvania

Dear Mr. Reinsel:

Mrs. Halpert has made arrangements with Mr. Rattner to meet you here at the gallery on Friday March 25th at 11:30 A. M. Will you kindly let her know if this will be convenient for you.

Sincerely yours

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE, CIRCLE 5-8900
CABLES, MODERNART, NEW-YORK

March 18, 1960

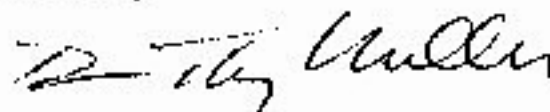
Dear Edith:

We shall be glad to lend Stuart Davis' Visa for your Davis exhibition to be held in conjunction with the Grove Press book on Stuart Davis by Rudy Blesh.

We note that the publication date is May 10, which will coincide with opening of your show and that the show will continue till June 4.

We ask that you place insurance on this painting in transit and while on exhibition in your gallery in the amount of \$15,000.

Sincerely,



Dorothy C. Miller
Curator of the Museum Collections

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

DCM:ew

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March 18, 1960

Mr. Henri Marceau, Director
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Henri:

In looking through the Art Quarterly, Winter 1957 (just a retarded character), I note among the museum acquisitions of American art the Kuniyoshi ~~QDS~~ OBJECTS ON A COUCH, 1930. Being archives-conscious, may I suggest that the title be changed to the original form, "WEATHERVANE AND OTHER OBJECTS ON SOFA," and the date to 1933. If I am not mistaken, this is a painting formerly owned by Wright Ludington, and, if so, it had been exhibited widely and reproduced in many publications under the title and date that I have listed above.

It was so good to see you and I am delighted that you and Sturgis are involved in the project. Incidentally, would you be good enough to give me the name of the charming architect so that I may sound somewhat intelligent when I next see him?

And I do want to thank you for promising us the Stuart Davis for our forthcoming exhibition. It should be exceedingly handsome and should receive considerable attention. A propos, would it be possible to have the painting here before the fifth of April, which, as I mentioned in my previous letter, is the deadline for the magazine reviews. I thank you, sir.

Sincerely,

EGH:pb

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

March 17, 1960

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

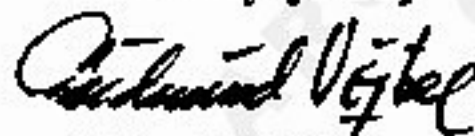
Thank you for your letter of March 10th. We were glad to hear that the Zorach sculpture arrived safely in Atlanta. Since we were forced, because of the immediate pressure of work, to have the piece crated by the Security Storage Company, I am afraid that we will have to turn the bill over to you.

I very much appreciate your invitation to visit you at the Downtown Gallery and expect to take you up on it in the fall when I will accompany Mr. Williams on his trip to New York to work on the 27th Biennial. You may be interested to know that the next jury will include Richard Melanathan and Franklin Watkins.

You were very gracious in shouldering part of the blame for that mistake in dates in the catalogue foreword. If we had only used our brains we should have caught it in proof-reading. But I suppose I was in a hurry to get the material back to the printer.

With best regards,

sincerely yours,



Gudmund Vigdal
Assistant to the Director

GV/s

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

March 30, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The 20th Annual Exhibition of the Society for Contemporary American Art will be held at the Art Institute from May 17 through June 19 of this year. One work from the Society's exhibition will be chosen for purchase, to be presented to the Art Institute's permanent collection.

Mr. and Mrs. David Mayer have submitted as their choice a sculpture by Jack Zajac called EASTER GOAT #5, which is a 26 inch bronze priced at \$2000. In the event that this sculpture is sold while on view at the Art Institute, a commission of fifteen per cent will be deducted from the sales price.

Will you please let me know immediately if we may surely count on this work for the exhibition. If it is available, arrangements will be made with Budworth to have it collected on or about April 14. They will then pack and ship the sculpture to reach us by May 1.

If the work is to be insured in transit, kindly let me know the amount of insurance to be placed on it. All expenses will be assumed by the Society.

Yours sincerely,



Frederick A. Sweet,
Curator of American Painting and Sculpture

P. S. Would you please let us know the date of execution of this work.

MRS. MAURICE H. NOUN
3511 ST. JOHNS ROAD
DES MOINES 12, IOWA

March 17, 1960

Dear Mrs. Halpert:

For some time it has been one of
my fondest wishes to own an American
Impressionist painting. The oil "Two Brown
Trees" which Lemuel Kevan has
loaned from you for the show
at Ames is a beautiful example of
this work and one I should
like to buy.

Yale University Art Gallery

New Haven, Connecticut

March 2, 1960

Received from

Downtown Gallery

32 E. 51st Street

New York, New York

the objects described below, offered to the University as a loan for exhibition: American Prints

subject to the conditions printed on the back of this receipt.

Receipt No. 4048

Frances Pelham Keller
Registrar

DESCRIPTION OF OBJECTS

Shahn: Cats Cradle serigraph

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THE
FIRST NATIONAL BANK
OF SAN DIEGO
OLDEST BANK IN SAN DIEGO

SAN DIEGO 12, CALIFORNIA

TRUST DEPARTMENT

March 29, 1960

#1291

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

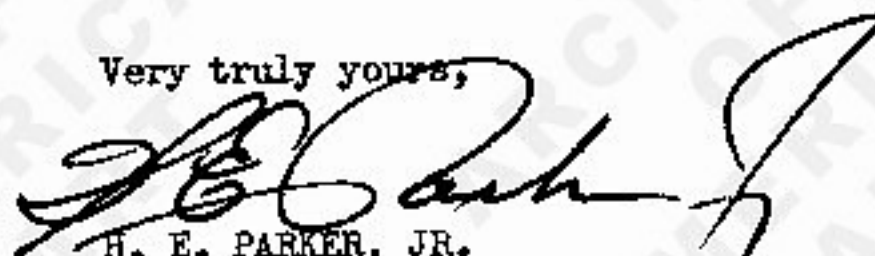
Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

We have received Mrs. Landgraff's approval of acceptance of the offer of Richard E. Sherwood to purchase the Derain oil portrait of a woman for the sum of \$1,700 and are awaiting Mr. Sherwood's check in the amount of \$170 representing the 10% deposit which you indicated would be forwarded by the purchaser direct.

The offer submitted under his letter of March 4, 1960 is qualified in respect to provenance of the painting and we believe that Mrs. Landgraff furnished information in that respect; however, we do not have indication that either you or Mr. Sherwood will be satisfied with the available proof. This should, of course, be resolved before we petition court.

Very truly yours,



H. E. PARKER, JR.
Vice President
and Trust Officer

HEP:ja

cc: Richard E. Sherwood
Edna R. Landgraff

P.S. Checked arrived this date. We will request petition for court order immediately. Kindly confirm Mr. Sherwood's satisfaction of the authenticity of the portrait.

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March 29, 1960

Mr. Andrew Caraduff Ritchie, Director
Yale University Art Gallery
New Haven, Connecticut

Dear Andrew:

Yesterday while I was visiting one of our very nice clients, he showed me three paintings, two of which I think are excellent examples and by excellent artists. The purpose was to have my suggestions regarding institutions worthy of these paintings as gifts.

Just to show how much I like you and Yale, I recommended that they be offered to you for consideration, indicating that I feel more strongly about works of art going to university museums than the general public museums and that Yale would be my first choice. As a coincidence, Yale turned out to be his alma mater.

The paintings are:

MATTA - La Vie est touchée, 1957, 56 x 80w.

MAGRITTE - La Boite de Pandore, 1951, 18 x 21-3/4".

In my estimation they are both top examples. He also has a canvas by Faubrier entitled Paysage and dated 1941, size 24 x 36. I don't happen to be a great enthusiast of the latter but all three are available for consideration.

If you are planning to be in New York in the near future, I think it would be well worth your while (provided that you are interested) to visit Dr. John A. Cook at 130 East End Avenue so that you may have an opportunity to examine them and make your decision. Subsequently I shall obtain valuations now current for tax deductions.

If you do not plan to be in town soon, perhaps I can ask him to have these photographed. In any event, do let me hear from you.

My very best regards to Jane and to you.

Sincerely yours,

EGH:pb

March 28, 1980

Mrs. Maurice H. Neum
2511 St. Johns Road
Des Moines 12, Iowa

Dear Mrs. Neum:

Thank you for your letter.

Indeed you may have the painting for consideration in your own home where you will have an opportunity to study it more closely. I am sure you will desire to retain it on closer acquaintance. If by any chance you do not, the gallery can, no doubt, pack it and ship the picture to us.

My best regards.

Sincerely yours,

EDH:pb

Copy to Miss Peggy Patrick
Art Gallery
Iowa State College
Ames, Iowa

March 31, 1968

Mr. Jacob Schulman
38 North Main Street
Groversville, New York

Dear Mr. Schulman:

Thank you for sending me the information in connection with your exhibit. We try to maintain complete records in our photograph files and I am always grateful for such additional information. In looking at the list I can well imagine how much the exhibition should interest the students and faculty as well as outside visitors. I am sure that the artists appreciate your cooperation.

I am sorry I was so tied up when you were here but life in this gallery is very hectic. As a matter of fact I have not had an opportunity to go through my records and wonder whether you will need completed lists or whether I can read off various items to you. It so happens that I am leaving for St. Louis Saturday evening and do not expect to return until Tuesday or Wednesday. It will take me at least one evening thereafter to prepare the data for you. If it can wait until the following week I would have an entire Sunday to really do a very complete job. This would bring me into the week of April 11th, awfully close to the deadline.

Do not hesitate to hawl me out and give me the final date or the day when it will be most convenient for you and I shall just have to manage somehow.

My best regards.

Sincerely yours,

RM:ph

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March 29, 1960

Mr. Hermann Warner Williams, Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Bill:

Thank you so much for your charming invitation to attend the dinner and ball at The Corcoran Gallery on Friday, April 22nd.

Needless to say it would give me great pleasure to be present on that occasion but I have so many commitments, including a trip to St. Louis, another at Sarasota, and on to Chicago, that it seems rather hopeless for me to commit myself to a trip to Washington, enjoyable as it promises to be.

If by any chance I find it feasible, I shall communicate with you.

Again, many thanks.

Sincerely yours,

EGB:ph

I came in to select some
paintings next Wednesday,
March 21st ~~1915~~ 1915

I shall look forward
to hearing from you -

Sincerely,

Mrs. Joel Hillman

DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 26, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY
James E. Loftstrom, M. D.

March 29, 1960

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, 22, New York

Dear Miss Halpert:

Thank you for your letter of February 12th and also the photographs of the O'Keeffe and Davis paintings. I am afraid that we will have to see these in the au naturale. I am returning the photographs to you so that you will not be inconvenienced. I hope that we will be able to make our trip to New York in April.

Thanks again for your fine cooperation.

Sincerely yours,


James E. Loftstrom, M. D.

jel. rdp

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OK
Write OK
airmail
let

FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET
CHICAGO 11, ILLINOIS
Telephone: Michigan 2-0007
Cable Address: FAIRBER CHICAGO

March 30, 1960

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N. Y.

Dear Edith:

International Minerals & Chemical Company, who purchased one of the Marins you sent us, is planning to hold a Marin exhibition during the month of April in its general offices. The purpose of this exhibition is to acquaint their employees and visitors with Marin's work, as well as to show off its newest acquisition. They are borrowing from Joseph Shapiro, Muriel Newman, the Art Institute of Chicago, etc., and they would like very much to include the four paintings which came from The Downtown Gallery, from which they made their selection.

This does not give you much warning, I know, as all Marins are to be picked up next Tuesday, April 5, so could you please rush us your reply by return airmail?

I hear you are coming to jury the Chicago show - please save some time for us.

Best wishes.

Sincerely,

Sally
Sally Fairweather

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THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TAYLOR 4-1812

March 16, 1960

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Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We were delighted with your kind letter dated March 11.

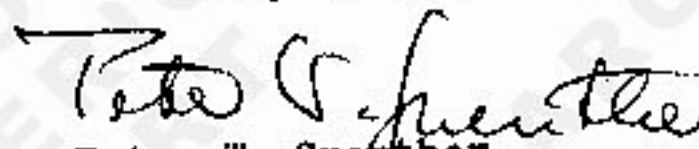
As our schedule runs, most of the time our galleries are occupied with local artist shows, and as we find ourselves today in the planning stage, we have only one definite opening in October, 1960.

If we would really have the choice we would actually ask you if you could let us have the Ben Shahn show for October 2-30, 1960. Should the Ben Shahn show be unavailable for October, we would like to ask for the John Marin show for the same dates, October 2-30, 1960.

We would be grateful if you would let us know how it is best for you to plan and inform us of the obligations which would go along with the loan. Also, we can naturally sell any works which you indicate at the price you indicate.

Again thank you.

Sincerely yours,


Peter W. Guenther
Exhibitions Chairman

PWG:rb

gm
mk emergency. 5 ret
DAVID M. BYERS, General Secretary

DWIGHT HALL
YALE UNIVERSITY CHRISTIAN ASSOCIATION

March 17, 1960

NEW HAVEN, CONNECTICUT

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your assistance of a week ago in selecting pictures for our exhibition. As you know we selected the following works:

Kiningsstein, "The Crucifixion"
Rattner, "The Flagellation"

I remind you again of our exhibition dates which are the 20th of April through the 27th. Mr. Munson of the Munson Gallery, New Haven, will assist us in picking up the works on the previous Friday, the 15th of April. As soon as we have the valuations of your pieces we will be able to finish up our insurance coverage. We are also arranging with the University police for proper protection.

I hope all these arrangements will be satisfactory, and please do not hesitate to let me know if you have any questions.

Shortly I will return the photographs under separate cover.

Most sincerely yours,

Amos Wilder

Amos Wilder
Chairman
Art Committee

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THE FIRM OF

EMILY S. NATHAN HELEN ERSKINE

PUBLIC RELATIONS
PUBLICITY

250 WEST 57th STREET NEW YORK 19, N. Y.

CIRCLE 5-5917

March 31, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I have your loan invoice and the fine print at the bottom leads me to write you. I have no insurance covering specific works of art. Nor have I insurance on the painting I loaned to I. B. M. I called your office the morning Berkley picked it up to inquire about this and they said it was covered by the borrowers.

Let me know what I should do about the one on loan to me.

Sincerely yours,

ESN:rk

Emily

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THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

March 31, 1960

Dear Mrs. Halpert:

I have delayed so long in answering your wonderful suggestion about a show for the Junior Museum that I hasten, after lunching with Board of Education representatives, to tell you that we must sadly decline "Folk Art for Children" unless it is used in connection with other kinds of art objects representing a wider range of man's artistic creation. The members of the group felt that we must not have special exhibitions unless they are cross-sections like our "How to Look at Paintings" and "How to look at Sculpture" exhibitions. That is today's prognostication. I would love to have our arm twisted by an offer of a gift for our permanent collections of a great selection of American masterpieces, so don't let my left hand know what my right is doing in saying "no" for this purpose which I once thought would be a good idea. I return your booklets herewith with many thanks.

Yours sincerely

James J. Rorimer
James J. Rorimer
Director

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

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Jim Lane been a very good
friend of mine and I am
happy for the future -

Will see you as soon
as possible.

Yours truly
Pete

Mar 3, 2

March 21, 1960

Mr. Fred Jordan
Greve Press, Inc.
84 University Place
New York 3, N. Y.

Dear Mr. Jordan:

As I advised you during our telephone conversation, the Stuart Davis exhibition of ten of the twelve paintings reproduced in color in your forthcoming book will open on May 9th and will continue through June 4th. All the owners are most cooperative and will lend the paintings to us with the exception of the Art Institute of Chicago and IBM. The latter painting is on tour in Europe and will not be back until the end of this year.

I have tried to locate an order blank which we had enclosed previously in connection with an exhibition related to a publication but have been unsuccessful. However, I am sure that you have had experience with this sort of thing and can design the appropriate enclosure with a detachable return postcard addressed to us or a blank calling for a check in advance payment. This could be used for the enclosure with our catalogue and/or announcement of the exhibition. If so, we shall be glad to send out 1000 to 1500, or less if you prefer, to a selected mailing list.

Of course it would be a good idea to have several copies of the book on hand at the opening party or if you can coax Stuart Davis to autograph the book during the party I am sure a great many more will be sold.

Incidentally don't you think it would be a good idea if both Stuart and I received an advance copy or a proof of the manuscript. As you can well realize we are both interested in seeing what has been written about him and would also like to see the plates.

I look forward to hearing from you shortly.

Sincerely yours,

RGE:ph

COMMERCIAL OFFICE SUPPLY

DIVISION OF C. I. T. FINANCIAL CORPORATION

650 MADISON AVENUE • NEW YORK 22, N.Y.
telephone: PLaza 1-6524

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March 24, 1960

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We purchased the following paintings from you in 1957:

<u>PAINTING</u>	<u>ARTIST</u>	<u>COST</u>	
Night Composition	Abraham Rattner	\$1,615.00	2400. -
Two Figures with Rose	" "	\$3,400.00	5000. -
Farmscape #6	" "	\$1,020.00	1800. -

It would be appreciated if you could advise us of the current market value of the aforementioned paintings so that we may insure them accordingly.

Very truly yours,

M. J. Crowley
M. J. Crowley

MJC:ga

WAREHOUSE: 401 East 37th Street, New York 17, N.Y.



WHITNEY MUSEUM OF AMERICAN ART
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH
Director

JOHN I. H. BAUR
Associate Director

ROSALIND IRVINE
Curator

JOHN GORDON
Curator

MARGARET McKELLAR
Executive Secretary

March 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

We will have the two Davis paintings, Eggbeater
Number II and Owl in San Pao, ready for you to collect
on May 2. We will keep them on our insurance and bill
you for the slight extra charge after they are returned.

Sincerely yours,

Margaret McKellar
Executive Secretary

MMcK:egn

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March 13, 1960

Mr. Bernard Heineman, Jr.
Heineman and Company
1430 Broadway
New York 18, N. Y.

Dear Jack:

Thank you for mailing the receipt so promptly together with the check.

According to all the financial reports I read, an upward trend is expected in business despite the stock market and certainly the former prophecy should apply to textiles. In any event, you may continue making payments in instalments as you suggest. The arrangement is entirely satisfactory to us.

I am so pleased that you said what you did about Nathaly as it gives me an added sense of security about the future in the knowledge that our clients are so pleased with my "hair."

Come and see us soon.

Sincerely yours,

EGH:pb

SHELBURNE MUSEUM, INC.

SHELBURNE, VERMONT

STERLING D. EMERSON
DIRECTOR
TEL. BURLINGTON
UNIVERSITY 2-2646

March 25, 1960

Dear Mrs. Halpert:

It is wonderful hearing from you again and I am glad to have the information on Mr. Maxwell. Isn't it sad the artist is not known.

Mrs. Webb left for New York this morning. Both of the boys had come up with her and I am sure the help of her children is making it possible for her to bear up as well as she seems to be doing.

Will we see you at the Annual Meeting this summer?

Sincerely yours,

Ellean C

(Mrs. E. G. Carlisle)

LBC:gks

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March 18, 1968

Miss Peggy O'Connell
Secretary to Mr. Sylvan Lang
1540 Milam Building
San Antonio 5, Texas

Dear Miss O'Connell:

Enclosed please find the appraisal you requested.

Since the Nordness Gallery now represents Karl Zerbe, I believe Mr. Lang can increase his gift deduction to the figure of \$2150 or the balance between the two appraisals.

The photograph is also being returned herewith, as you requested.

Sincerely yours,

EGH:pb
Enclosures (2)

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March 23, 1960

Mr. H. E. Parker, Jr.
Assistant Vice President
Trust Department
The First National Trust and Savings Bank
San Diego, California

Dear Mr. Parker:

This acknowledges receipt of your telegram dated March 21st reporting confirmation by the court on March 19th of the sale of BARBARA HIDER by Walt Kuhn for \$13,000.00 to Mrs. Webb and the Zornach torso of YOUNG GIRL to Mr. Karter for \$1400.00.

Since the sale is being effected through the gallery I think it would be advisable to issue the invoice in the name of The Downtown Gallery which will be responsible for the sum of \$10,000.00, representing a total of \$14,400.00 less the usual 25% commission agreed upon on November 30th.

Upon receipt of this invoice we shall forward to you the checks made out to the bank by Mrs. Webb and Mr. Karter, together with our check for the balance -- a total of the figure given above.

If this arrangement is in keeping with your rulings, please send the invoice immediately and I shall forward the three checks -- and will deliver to the purchasers the two works of art involved.

I have written to Mr. Richard E. Sherwood of Los Angeles suggesting that he send you \$170.00 representing the 10% deposit on the Derrin oil portrait. This will save considerable time. I hope that the latter transaction can be closed promptly.

Sincerely yours,

EGH:pb

Copy to Mrs. Edna E. Landgraff

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March 21, 1950

Mr. John Gordon, Curator
Whitney Museum of American Art
22 West 54th Street
New York 19, N. Y.

Dear Jacks

Thank you so much for the letter advising me that we may have the two Stuart Davis paintings for our exhibition.

We will arrange with our truckman to pick up these paintings on May 2nd if that is agreeable to you. The magazine reviewers insist on seeing the exhibit the first few days of the month.

Would it be possible for the museum to maintain the insurance for the period between the pick-up and the return and charge us the pre rate premium? This is much simpler for us and less expensive than taking out a special policy in each instance. All the other museums are agreeable to this arrangement and I hope you will find this satisfactory also.

Again many thanks.

Sincerely yours,

RMH:ph

some perspective of our own.

Fortunately, a palliative is at hand, in the form of a handsome collection of selected Meyer Berger "About New York" columns, which appeared in The Times from 1953 to 1959, and in which the author was given free rein to roam the city

Mr. Hamburger's own observations of New York people and places appear in The New Yorker and the book "Meyer Watching and Other Pleasures."

contents of this book shortly before his death, and arranged his selections in chronological order, from the column of April 17, 1953 (a story about Anthony Massa, a game warden in Manhattan), to that of Jan. 26, 1959 (a story about Laurence Stroetz, an aged, hospitalized, blind violinist, who, as the result of an earlier column describing his deep desire to once again own a violin, had been offered eight instruments). In his introduction—"Our Town: Open Letter

Wall had a wall, and the street called Canal had a canal, and New York was "pasture, orchard, meadow and dusty highway."

The columns seem to go everywhere, touch everything. Dip into "Meyer Berger's New York" at any point, and you will find things you never knew, or dreamed of knowing. Robert E. Lee is in New York, in the winter of 1846. He is a captain then, and the city is deep in snow. He is overwhelmed by the

beauty of the omnibus sleighs, some drawn by as many as eighteen horses, and carrying as many as seventy-five merry-makers. Giovanni Mazzele, up in the Bronx, in modern times, is a Johnny Appleseed, planting fig trees, peach trees, onions, hot peppers, long squash and garlic. Plenty of garlic.

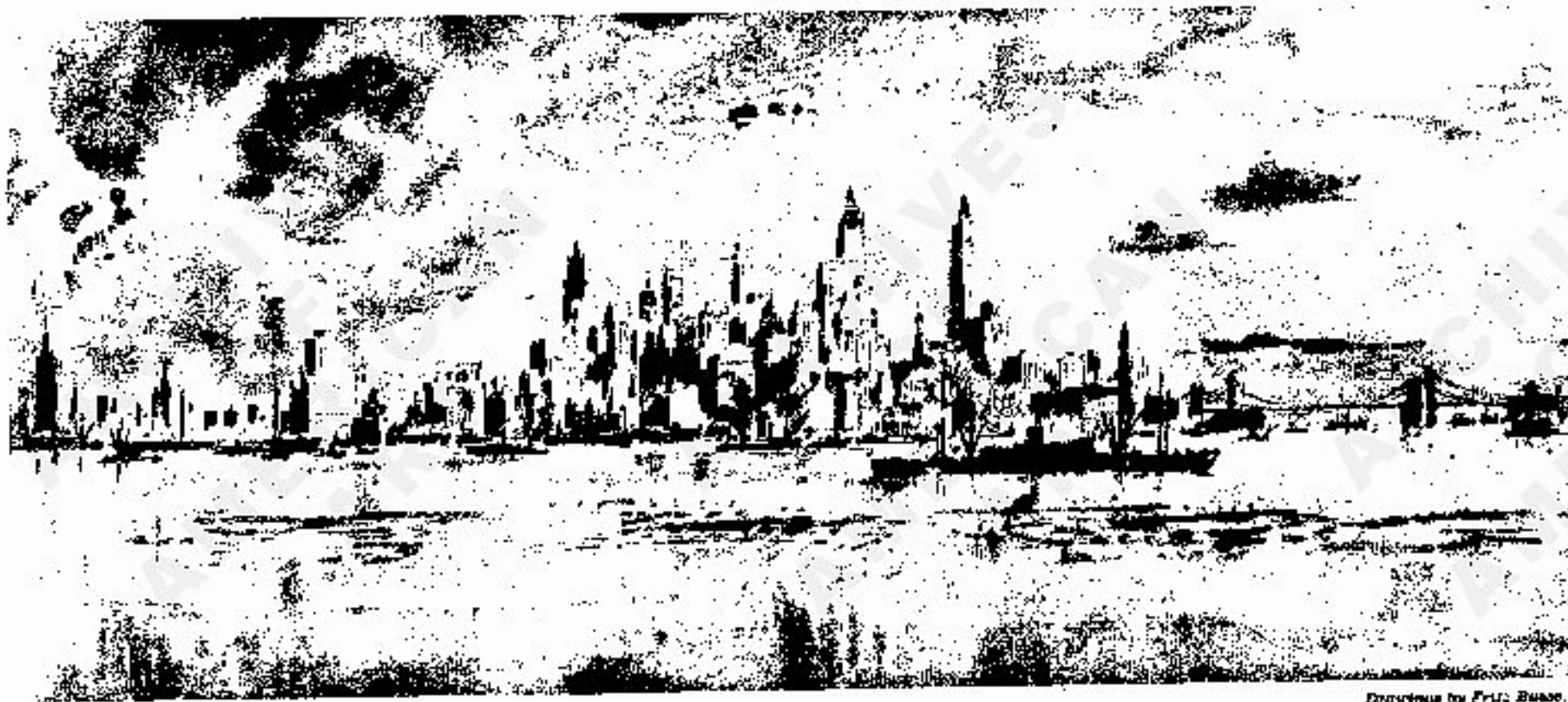
Meyer Berger, around New York, keeps looking up at the carved images on the old brownstones, and details their history. His curiosity makes him investigate the origin of the

red and green lines on the Times Square shuttle; he discovers that they were inspired by the legend of Theseus' slaying of the Minotaur in the labyrinth of Crete. He is restless until he tracks down the story behind the inscription on the facade of the General Post Office—"Neither snow, nor rain, nor heat," and so on. He finds that although it is credited to Herodotus, it is a free-wheeling translation, the work of the building's architect, a Greek scholar.

HE watches the starlings, and he knows where pigeons go to die. He notes that New York is a trembling city, a city quivering from many minor jolts, and that her sidewalks breathe, inhaling and exhaling. When he looks at the site of Lincoln Center, his mind runs back to the days when it had "hush gardens, fruit orchards, great-girthed elms and dreamy views of the lordly Hudson." And always, in scattered jottings, he returns to the vistas of the city—the city from Fort Tryon Park, the city from Morningside Heights, the city from every present-day angle—overlaid with his nostalgia for the city-that-was.

Journalists, it is often said, write in water—here today and gone tomorrow. Meyer Berger's elixir was compounded of sterner stuff. It has a heart, a soul and a beauty all its own.

Drawings by Fritz Ruess.



MARCH 20, 1960

Living



Detours With No Exit

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March 29, 1960

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Mr. John J. Grove, Assistant Director
Allegheny Conference on Community Development
200 Ross Street
Pittsburgh 10, Pennsylvania

Dear Mr. Grove:

Thank you for your letter.

No doubt you have a copy of the catalogue published by The Whitney Museum in conjunction with the one-man exhibition of sculpture and paintings by William Zorach, an exhibition which is now en route to other museums.

In any event we have in our "stock" a small but excellent representation of Zorach's work in both media. The prices vary from small bronzes with prices starting at \$500 and extending to about \$3500 for a life-size figure; direct carvings in stone or wood priced at \$10,000, et cetera. The watercolors -- depending on size -- sell at \$275 for small examples and up to \$800 for either those produced in the Twenties (there are only three or four of these available) to his most recent larger examples.

If you would like to have a small group of sculptures and watercolors sent to you for consideration, naming the price category desirable, I should be very glad to ship these to you very shortly. Your only obligation will be the insurance and transportation charges.

I look forward to hearing from you.

Sincerely yours,

ESL:ph

March 10, 1948

Miss Rosina Avello-Gaglietti
310 West 78th Street
New York 24, New York

Dear Miss Avello-Gaglietti:

Mrs. Halpert has asked me to let you know, in reply to your recent communication, that we concentrate on the regular artists on our roster whose names are printed below but thanks you for thinking of us.

Sincerely yours,

Margaret M. Babcock

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

OFFICE OF THE DIRECTOR

March 25, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

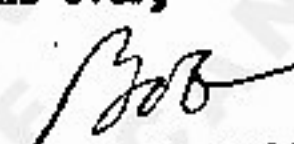
Dear Edith:

Thanks for your letters - we will be happy to take in the paintings to be returned. I'll go deeper into the exhibition matter in my next.

The point of this is to suggest that you send an invitation to Betty Eeke's opening to Mr. Robert Lehman (Lehman Brothers, 1 William Street, as if you didn't already know it). Mr. Lehman has been a recent visitor here, and although he isn't especially interested in contemporary art, he did meet Gustav Eeke and expressed an interest in the fact of the show. He has been really helpful to us.


With best aloha, in spite of my haste,

As ever,


Robert P. Griffing, Jr.
Director

RPG:ly

P.S. We are trying to raise another \$150,000, having completed a campaign for \$600,000 for an educational wing. This time it is to convert attic space into painting galleries, including space for local art. You don't know anyone who wants to be memorialized out here, do you???? Also, is there any point in applying to your Halpert Foundation for travel assistance to get our man Stamper abroad this summer, or have you used it up, or are you just not particularly interested?



March 29, 1960

Mr. M. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 3, Minnesota

Dear Harvey:

For your information Fox of the Harry Abrams firm was here with his designer and selected quite a group of drawings for your book on Stuart Davis. A list of these is enclosed for your information. There may be one or two in other media but the designer was very eager to include examples with linear emphasis.

Obviously the book is to be enlarged and the designer seemed quite excited when he saw both your previous selection and that made currently in the way of illustrations.

This of course suggests to me the possibility and the hope, with which Fox agreed, that you will elaborate on the theme in your text and that the book will be not only major in quality but also major in size. If you would like to set up a meeting at the gallery to go over all the photographs with both Fox and the designer (I cannot remember his name), let me know what day would be convenient for you after your arrival in New York, so that the date may be set up at your convenience.

In any event, I am really looking forward to your visit — and finally to the book.

Sincerely yours,

EH:pb

P.S. A list of the additional photographs is enclosed.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1968

Mr. Henri Derra, Associate Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Henri:

Indeed you may have our permission to reproduce FROM THE PLAINS by Georgia O'Keeffe, now owned by Mr. and Mrs. Stephen A. Stone, since, as you report, you have already obtained the Stones' permission.

The medium of Sheeler's WINDOWS is oil, the date 1951, the size 20½ wide by 32 high, and it is owned by the Northern Trust Company.

What is the publication date of the book? I certainly look forward to it as I still consider the catalogue of The American Museum one of the best in the field.

My best regards.

Sincerely yours,

EGH:pb

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March 18, 1960
REGISTERED MAIL
RETURN RECEIPT
REQUESTED

Mr. Allen Kander
Allen Kander and Company
1625 Eye Street, N. W.
Washington 6, D. C.

Dear Mr. Kander:

As you will note from the date on the enclosed letter I had intended writing you some weeks ago. However, I withheld mailing this letter as the bank still had your note for collection. The Vice President communicated with me the other day and said that each time this had been returned marked "No Funds." Therefore I am sending you the original letter and hope to have immediate word from you. A self-addressed envelope is enclosed for your convenience in replying.

Sincerely yours,

EGH:pb
Enclosures (2)

March 29, 1968

Mrs. Edwin Grossman
Auditorium Administrator
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mrs. Grossman:

Again, thank you for your letter. I am grateful also for the detailed outline which incidentally fits in with the ticket purchased several days before corresponding completely with the one proposed by you. In other words I shall arrive on TWA Flight 71 at 9:20 p.m. However, I have made arrangements to leave St. Louis on Tuesday as I want to take advantage of my first trip to the city by spending an additional day with no expense to you.

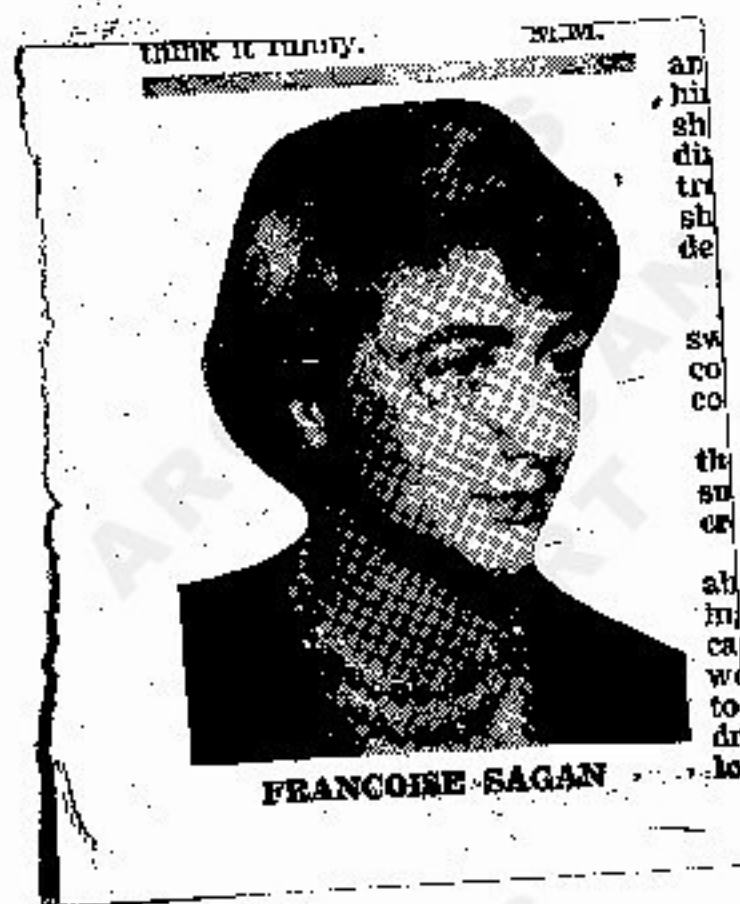
I look forward to meeting you next Sunday.

Sincerely yours,

EGH:pb

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Hollinger Corp.
pH 6.5

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 26, 1960

AIR MAIL
SPECIAL DELIVERY

Mr. H. Harvard Arnason, Director
Walker Art Center
1710 Lyndale Avenue South
Minneapolis 8, Minnesota

Dear Harveys:

You are a dear to be so cooperative, but ain't it always so?

I am listing below the paintings which I should like for the exhibition and for our stock — using your check-list numbers for identification:

*1.	*17.	31.	*40.
*2.	*18, 18	*32.	*41.
3.	*20.	*33.	
7.	*24.	34.	
8.	27.	35.	
*11.	28.	*36.	
*14. (see P.S.)	29.	37.	
*15.	30.	*38.	

Those indicated with an asterisk are for the exhibition and should be in the first (and immediate, please) shipment, followed shortly after by the others. Anything not listed above can be returned to the owners and/or artist, if this is agreeable to you.

Isn't it wonderful that you will be here during her show, which opens with a private party on April 11th. You will see how much better it is to have a museum for an exhibition — five galleries, a beautiful Foreword and Catalogue, and buffet party.

I can't tell you how grateful I am to you for your cooperation but I know you understand how vital it is for a first one-man show in New York to have as many pictures as possible to show our highbrow magazine reviewers whose deadline is the 5th of the month.

And so, I'll be seeing you. I hope that you will be accompanied by Elizabeth.

As ever,

P.S. Your catalogue lists this (ASCENT OF FOREST) as belonging EGH:phs the Honolulu Academy. The painting we want by this title is a four-panel one listed on your registrar's receipt dated 1/25/60 as No. 9. Are there two?

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 21, 1960

Mr. Norman A. Gaska
Director of the University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Norman:

Thank you for sending me a copy of your current catalogue.
It is very handsome indeed.

In looking over the list of artists it occurred to me that I should have advised you that we have in addition to the roster of older artists (the names are printed below), a number of young painters and sculptors who may in the future be of interest to you in relation to your annual or special exhibitions. If you wish I shall be glad to send you a list.

It was so nice seeing you during your last visit and I look forward to a repeat visit in the near future.

Sincerely yours,

EGH:ph

THE METROPOLITAN MUSEUM OF ART
NEW YORK 28, N. Y.

March 22, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am glad to tell you that the loan of the painting Semé by Stuart Davis has been approved for showing at the Downtown Gallery from May 10 to June 4. I note that you would like to receive the painting before May 3.

As you know, the insurance will be placed by us and billed to the Downtown Gallery; there is also the \$2.00 charge for the label containing the credit line which should be used in all references to the painting:

Lent by The Metropolitan Museum of Art
George A. Hearn Fund, 1953

I suggest that you telephone our Registrar's Office (TR 9-5500, extension 450, Miss Sapieha) to discuss transportation of the loan.

With good wishes, I am,

Sincerely yours,

Gertrude D. Howe

Gertrude D. Howe
Assistant Curator
in Charge of Loans

To be delivered May 2

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

stedelijk museum

gemeentemuseum amsterdam

stedelijk museum March 28th, 1960

amsterdams Historisch museum

arcade: feder

museum wijk 1, hollandsplein

postadres postbus 11

1017 CA Amsterdam

tel. 20777

Mrs. E.G. Halpert,
The Downtown Gallery,
32, East 51 Street,
New York 22, N.Y.

Printed on publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

re: exhibition B. Shahn

Dear Edith,

These days I had a long talk with colleague Wijzenbeek about the Ben-Shahn show. Specially we discussed the financial side of the problem, but none of us had an idea about the costs involved in America: the costs of bringing the works from owner to ship (collecting, crating etc.) and upon closing of the exhibition, back again to the owners.

Would you be so kind as to ask the people, who generally organize these things for you to give us an estimation for the costs? Mr. Wijzenbeek didnot write yet to the owners asking for their collaboration, as you supposed and we should like to have the estimation for this exhibition first.

As you know originally Porter McCray offered me a Ben Shahn-exhibition, and I reckoned then on the International Council of the Museum of Modern Art bearing the costs; that is why I should like to ask you again: would a settlement between you and MMA be impossible?

However, it is not my intention at all to ask you something that goes against your opinions, for I highly appreciate our friendship and our cooperation.

At all events I should like to realize this Ben Shahn exhibition on which I have set my mind for such a long time.

Sincerely yours,

W. Sandberg

W. Sandberg,
Director of the Municipal Museums.

**SKOWHEGAN SCHOOL
OF PAINTING & SCULPTURE**

July - August -- Skowhegan, Maine

36 East 23rd Street, New York 10, N.Y. GR 7-8239

March 18, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Edith:

Skowhegan School enters its fifteenth year with stronger confidence and vigor than ever. Last summer saw a record attendance of 71 students and a very high quality of work. Since then, Skowhegan's structure has been greatly strengthened by the formation of a Board of Governors, by an affiliation with Colby College, and by the appointment of a new Director.

The Board of Governors, composed of ten distinguished artists, will determine the School's policy and program; the affiliation with Colby College, a great vote of confidence in Skowhegan's worth and permanence, will assure sound financial advice and administration.

Skowhegan's leadership is shown by the many distinguished artists associated with it as Governors, Faculty and Visiting Artists, and by the number of one-man exhibitions and awards won by alumni. Most of these alumni have been scholarship students and, in fact, the scholarship program is the very core of the Skowhegan program: it brings to the School the most talented young artists from all parts of the country, and it imparts to the entire student body a high level of professional accomplishment and dedication that might otherwise not exist.

Skowhegan looks to the future with a carefully thought out plan and an organization capable of perpetuating the leadership qualities it pioneered. In contributing to the scholarship fund, you are helping a gifted young artist to develop his talent during the crucial phase of his development.

I know that you will want to associate yourself with this vital and rewarding enterprise.

With deepest appreciation for your interest and support,

Sincerely,

Willard W. Cummings

Willard W. Cummings

P.S. Please make out checks to the School and send to me at the New York office. Your contribution is tax deductible.

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March 26, 1960

Mr. Rudi Blesh
38 East 4th Street
New York, N. Y.

Dear Mr. Blesh:

No doubt Fred Jordan advised you that we are celebrating the advent of your book on Stuart Davis with an exhibition of paintings corresponding with the examples you chose for color reproduction. This exhibition will be held from May 9th through June 4th.

As I mentioned to you during your last visit we hope to include with our announcement of the exhibition a printed form or rather order blank for the book so that those clients who cannot come to the opening or to the exhibition can place their book orders in advance. I hope that you will communicate with the press and will expedite this material. And of course I hope that you will arrange to be with us on the 9th of May from 5:00 to 7:00 p.m. when we have our cocktail party for the artist in connection with a preview of the exhibition.

May I hear from you?

Best regards.

Sincerely yours,

RCH:pb

AFB

March 23, 1960

Mrs. E. G. Carlisle
Shelburne Museum
Shelburne, Vermont

Dear Mrs. Carlisle:

Pardon me for being so tardy in supplying the information you requested. I finally found the original photograph supplied by the dealer and can order if you wish a print of the photograph we had made after acquiring the picture.

According to the information he supplied, this painting was found in Warren, Rhode Island. The sitter is a Mr. Maxwell of the well-known settler-family of that state.

The painting is in pastel on paper and the approximate date is 1780. The acquisition was made in April of 1956.

In my estimation it is one of the outstanding portraits of the period and I hope that Shelburnites feel as strongly as I do about this example.

I suppose you have had a rather sad time during the past few weeks. Although I know Mrs. Webb always holds up superbly, I wonder how she functioned in the relaxed atmosphere of her home which also included the largest number of memories. If she is still in Shelburne, won't you please pass on my love to her.

Very best regards.

Sincerely yours,

Edith

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ENY COUNTY

ALLEGHENY CONFERENCE on Community Development

200 ROSS STREET, PITTSBURGH 19, PENNSYLVANIA
ATLANTIC 1-9619

March 31, 1960

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Thank you very much for your letter indicating
the range of prices for sculpture and watercolors created
by Mr. William Zorach.

Since I plan to be in New York in the near
future, I shall drop into the Downtown Gallery.

Sincerely yours,


John J. Grove
Assistant Director

JJG:mo

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Hon. Chairman
Mr. Will Clayton
Mr. Mose M. Feld
Mr. J. P. Hamblen
Mr. R. E. Bob Smith
Coordinator
Rabbi Robert I. Kahn
General Chairman
Dean Alfred R. Hausman
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Mrs. I. M. Lurie
Dance
Mrs. William Rozen
Drama
Mrs. Alvin SM
Music
Mr. Irving Wadler
Public Relations
Mr. Lloyd Gregory
Finance
Mr. David Wartraub

Festival of the Bible in the Arts

TEMPLE EMANUEL ■ 1500 SUNSET BLVD. ■ HOUSTON 5, TEXAS ■ TELEPHONE JA 2-1418

March 29, 1961

Mrs. Edith Halpert
32 51st St.
Downtown Gallery
New York City, N.Y.

Dear Mrs. Halpert:

We want you to know how grateful we are for the wonderful cooperation you gave our Festival of the Bible in the Arts.

You have doubtless received copies of the catalogue, but this could give you only a static idea of our program. It was dynamically successful beyond our fondest dreams. Day after day for two weeks, people of all faiths came to our exhibit in a steady stream, three and four hundred a day. The four evening programs drew an additional 6,000 people. College art classes, religious school children, youth groups, and the like traveled fifty and a hundred miles to share it.

Station KTRK-TV prepared a running video tape of the Festival which will soon be presented as a one hour public service program.


The enclosed tear sheets from our local papers between the preview and the opening will give you an idea of the Festival's impact on editors and critics.

I do hope that this report of our Festival's success will be gratifying to you and help you realize how much your cooperation in lending to it meant to our whole city.

Thank you once again.

Sincerely yours,


Rabbi Robert I. Kahn

P.S. Please note receipt  to return

RK/ks

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PO 2 int

March 18, 1930

Sir John Rothenstein, Director
The Tate Gallery
London, England

Dear Sir John:

I cannot tell you how much I enjoyed seeing you.

As I promised, I immediately got after some of our more affluent clients in the hope of adding to your list of "Friends." Several of these, however, brought me clippings from the New York Post which listed the artists' work you have already acquired and referred to those whose work you are "seeking" -- who, as you know, were Gottlieb, Motherwell, Tokey, Still, Lippold, and Lipton.

While these prospective friends agreed that several of the latter were excellent artists, they expressed resentment that the accent was on only one style of expression, so to speak, and I could not get anyone to agree to a contribution under the circumstances, and frankly, I could not be too insistent as I too (you have heard me express this point of view before) object to having American art so categorized within almost a single scope. I too feel that the pioneers of modern art in America cannot be entirely ignored.

And I hope that you don't mind my frank opinion. If the scope is extended, I think that it will be easier for me to function with greater conviction.

And so, my very best regards.

Sincerely yours,

EGM:pb

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ELIZABETH B. BLAKE • 2503 MERCANTILE BANK BLDG. • DALLAS 1, TEXAS

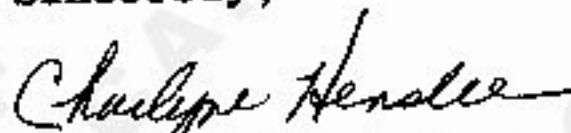
March 18, 1960

The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Sir:

Your invitation to Mrs. Blake for the preview
and cocktails on March 21st was received today.
Mrs. Blake is in Squaw Valley and I do not believe
she plans to come East for some time. However,
your invitation and program of exhibits are being
forwarded to her and I am sure that she will re-
gret not being able to attend.

Sincerely,

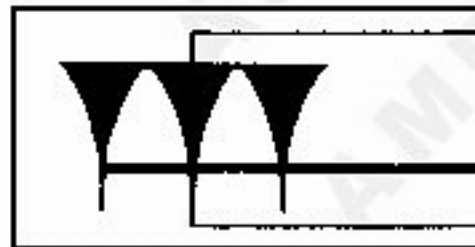


Charlyne Henslee
Secretary to Mrs. Blake

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MICHIGAN
ART
EDUCATION
ASSOCIATION

March 29, 1960



Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of February 27 in answer to my inquiry about Mr. Shahn's services as a conference speaker.

It is with great regret that I shall have to retract the invitation. Since Mr. Shahn's acceptance or rejection of the invitation would come so late in the year we find it impossible to hold the position of featured speaker in such a state of indecision for so long.

Thank you for your trouble.

Sincerely yours,

Gawaine Dart

Gawaine Dart
Art Department
Henry Ford Community College
Dearborn, Michigan

GD/ns

A
DEPARTMENT
OF
MICHIGAN
EDUCATION
ASSOCIATION

AFFILIATED
WITH
WESTERN
ARTS
ASSOCIATION

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 18, 1960

Mr. Charles Boone
Kohler Hall
Baldwin-Wallace College
Berea, Ohio

Dear Mr. Boone:

Thank you for your letter.

The plan suggested by you will be entirely satisfactory and on receipt of your reply we shall send you **LUTE AND MOLECULES** by Ben Shahn with the understanding that you will make an initial payment of \$25, followed by two instalments, or three, if you wish, in payment of the balance. A self-addressed envelope is enclosed for your convenience in replying.

Sincerely yours,

EGB:pb
Enclosure

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

March 30, 1960

Dear Lawrence:

It looks like all I do these days is write letters to you. Anyway, we sent you a set of photographs Air Mail Special Delivery today. I sent you one of each of all the ones that I have here now. As there must be six sculptures for which we do not have photographs, please call the photographer John D. Schiff, 107 West 86th Street, NY 2 0485, and have him make five prints of each, keeping one for yourself and sending me the other four. You might also have him take a couple of shots of the whole show. Please ask him to bill me.

One other matter which I forgot to take up in my letter with Mrs. Halpert. One of my clients, who bought a Ben Shahn drawing from the Louis Armstrong series for \$550.00 I believe, wants to know if he could trade it in on a Marin watercolor at the price which he paid for it. Please ask Mrs. Halpert and let me know.

Yours,

Felix Landau

Mr. Lawrence Allen
The Downtown Gallery
32 East 51st Street
New York, N. Y.

March 30, 1960

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Bookkeeping Department
TIME Inc.
Time & Life Building
Rockefeller Center
New York 20, N. Y.

Gentlemen:

Several days ago a check made to the order of Ben Shahn for the amount of \$125 reached us. Since Mr. Shahn is on an extended trip around the world and will not return for five or six months this check cannot be deposited and I am therefore returning it to you in the hope that you can substitute the name of the gallery so that we may deposit it and credit the artist's account accordingly awaiting his return.

If this is not feasible we shall hold it, or, if you prefer, you may retain it in your files.

Won't you please let us know your wishes in the matter?

Sincerely yours,

EGH:pb

Enclosure 024696 03 10 60 24796

1-114
210

BEN SHAHN
32 EAST 51ST ST
NEW YORK 22, NY

"REPRODUCTION FEE FOR WHITNEY MUSEUM EXHIBITION
PORTFOLIO APRIL 1960 FORTUNE"

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 16, 1960

Miss Gertrude Teomey, Registrar
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

Dear Miss Teomey:

Mrs. Halpert has asked me to drop you this note to ask whether you would be good enough to arrange to have sent to us one glossy print of the following painting in your collection:

YASUO KUNIYOSHI, Odd Objects on a Couch, 1930, 40" h. x 65" w.

Your courtesy will be much appreciated.

Sincerely yours,

rec'd 3/19/60

Margaret M. Babcock



ONE MAN AND GROUP SHOWS
PAINTINGS • DRAWINGS
GRAPHIC ARTS
SCULPTURES • CRAFTS

462 Commercial Street, Provincetown, Massachusetts • Telephone: 1130-J
Winter Address: 177 High Street, Perth Amboy, New Jersey • Telephone: H110ext 2-1868

March 16, 1960

Mr. Ben Shahn
Roosevelt
New Jersey

Dear Mr. Shahn:

Schedules are now being made up for One Man and Group Shows. If you would like to participate in either of these exhibits please get in touch with me.

Gallery: The Eva De Nagy Gallery has an excellent location. It is situated right next to the Provincetown Art Association in the heart of Provincetown. Provincetown is considered as the leading summer art center.

Who May Exhibit: The gallery handles only the work of professional artists and craftsmen eminent in their fields in this country and abroad.

Added Exhibits: After the exhibit all unsold work will be available for Sale in one of our sales rooms till the gallery closes at Labor Day. (Unless otherwise requested.)

Fees: None.

Commission: The commission of the Eva De Nagy Gallery is 33 1/3 % on actual sale.

Advertising: All exhibits will be fully advertised at no cost to the exhibitor.

Sincerely,

Eva De Nagy

Eva De Nagy
Director

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The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

March 16, 1960

Mrs. Edith Gregor Halper t
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you for your good letter of March 10th. Don't think that we are letting any grass grow under our feet on the survey of the present Gallery facilities to study various ways in which they can be renovated in accordance with up to date standards. As soon as we have something which we feel would merit an examination we will be along to show it to you, and get the benefit of your friendly, but, I trust, critical observations.

Sincerely yours,

Bell

Director

HNW/arf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 20, 1969

Mr. Nathan Skaye
19563 Canterbury Road
Detroit 21, Michigan

Dear Nathan:

It was so nice hearing from you, in spite of the fact that you spelled Weber with two "b"s.

How was your fishing trip and did you have fun?

I really appreciate your comments about your two acquisitions as it is always a joy to find a good home for my favorite works of art.

At this moment I am scheduled for a talk in St. Louis next Sunday and another, or rather two, in Sarasota, Florida, in late April, to be followed by a jury assignment at the Art Institute of Chicago the early part of May. If I am still travelable after that I certainly want to come to Detroit where I have so many very good friends. I shall let you know if and when I can make it before the gallery closes for the two summer months. Meanwhile I want to thank you for your kind invitation -- but I hope that you will be in New York long before July.

My very best regards to Lillian and you.

Sincerely yours,

ENH:pb



THE TATE GALLERY
LONDON S.W.1
Tate Gallery 4444

JR/CB

24th March, 1960

Mrs. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.,
U.S.A.

Dear Mrs. Halpert,

I am grateful to you for your candour. The New York Post must have been extremely selective in the list that it gave. This is how the relevant paragraph reads in the Press handout that was distributed widely to the New York and other American Press:

'To be sought among others will be works by Eakins, Ryder, Homer, Demuth, Feininger, Gorky, Gottlieb, Motherwell, Tobey, Graves, Diebenkorn, Still, Lachaise, Nadelman, Lippold, Lipton.'

You will see from the words "among others" that even this is not intended to be exclusive. A glance at this shows, I believe, that there is no accent on one style, but that it is, on the contrary, intended to show the catholic outlook of the Tate Trustees, who are interested in the quality of individual works and not in the School to which they belong. I enclose the list of artists, which is not intended to be exclusive, in which the Tate Trustees are interested. This reflects, even more clearly, the attitude of the Trustees. I hope that this will enable you to reassure prospective Friends.

Thanking you once again for your candour, and for a delightful and illuminating evening.

Yours sincerely,

John Rothenstein
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Wittenborn and Company

*Books on the Fine Arts
One-Wall-Gallery, Prints*

1018 Madison Ave., New York 21, N. Y. - BU 8-1558 & 1559

March 22, 1960

The Downtown Gallery
Miss Edith Gregor Halpert
32 East 51 Street
New York 22, NEW YORK

Dear Miss Halpert:

As I mentioned over the telephone the other day, I am really not set up to handle the wholesale distribution of your "Pop" Hart book. Instead, I suggest you get in touch with

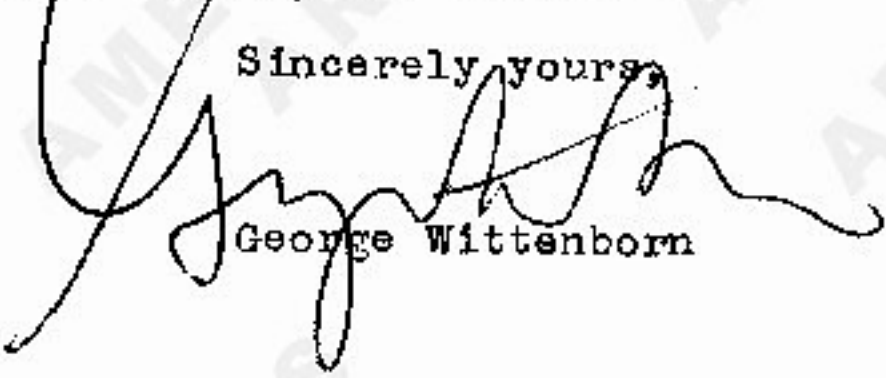
Harlem Book Company
Mr. Norman Blaustein
221 Fourth Avenue
New York 3, New York

or Publishers' Book Sales, Inc.
352 Fifth Avenue
New York 10, New York

and Marboro Books
131 Varick Street.

The first two are wholesalers who would probably give you less than Marboro, so I suggest that you get intouch with the Marboro people first. You probably should discuss the question with the other two in order to have some basis of comparison. If you don't get rid of the whole lot, I will then be glad to list the title in one of my Art Bulletins and sell individual copies as they are needed.

Sincerely yours,


George Wittenborn

GW:edc

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ELIZABETH S. STOKES
ANTIQUES
EAST WEARE, NEW HAMPSHIRE

March 27
1960

Dear Mrs. Halpert-

I have just bought from a collector in Camden, Maine, a wood carving - I feel sure quite early - and am offering it to you before anyone else sees it. Inasmuch as I am going to be exhibiting (#12 New Hampshire St) at the 71st Reg. Armory coming show maybe you could run in there the first day. You can let me know before I leave (Thursday a m for N.J. and to New York, the 1st) I will try to describe it.

A carved lion head of white pine (old paint peeling) you will know the age, but it could be ca 1800 by the nails in the back. It looks as though, with two blocks of wood attached in back, that it had been on something - maybe a ship figurehead. It is crude, boldly carved (and ugly looking) measuring about 11" deep, 11" from front to back and 9" across the face. I paid a lot for I knew he had been offered a fantastic sum years ago he said - and want \$295. for it.

Glad you liked the little wooden hen
Enclosed is duplicate sales slip signed.

Sincerely,

Elizabeth S. Stokes

Mrs. Edith Gregor Halpert,
The Downtown Gallery
32 East 51st St.,
New York, N Y

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stewart rickard gallery

108 Nacogdoches Street • San Antonio 5, Texas

March 17, 1960

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

The arrangement which you suggested in your letter of March 11 is completely satisfactory with us. We are looking forward to receiving the five Shahn serigraphs you mentioned.

Thank you.

Sincerely,


Alice Stewart

Miso Mirella Montivaglia

March 30, 1966

- 2 -

EPDCH - Collection Philadelphia Museum of Art
- Write to Mr. Henri Maroon, Director
Philadelphia Museum of Art
Parkway at Fairmount Avenue
Philadelphia 30, Pennsylvania

SPRING - Collection Albright Art Gallery
- Write to Mr. Gordon Mackintosh Smith, Director
Albright Art Gallery
Delaware Park
Buffalo, New York

THIRD ALLEGORY - Collection Jewish Art Center, Buffalo, New York
- Write to " " "
187 Delaware Avenue
Buffalo, New York
Attention of Mrs. Samuel Yechelam

PARABLE - Collection Munson-Williams-Procter Institute
- Write to Mr. Richard B. K. McLeanathan, Director
Munson-Williams-Procter Institute
Genesee Street
Utica, New York

You will, of course, make certain in your acknowledgments that a statement is published to the effect that all these reproductions of Shahn's works, (all of which have been sold through The Downtown Gallery), appear "through the courtesy of The Downtown Gallery."

Mr. Shahn is on an around-the-world trip and is not expected back in this country for five or six months.

Sincerely yours,

John Marin, Jr.

JMR:jpb

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WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Telephone: FEderal 6-0301 H. H. Arnason, Director

March 16, 1960

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Here is some of the material which has run on Tseng Yu-Ho here, as well as our own releases which we sent cross-country. We also sent them to international art magazines and to a preferred museum list.

I would appreciate it if you could return the clippings when you have finished with them, as we are getting low ourselves.

Hope you are well and will visit soon again.

Sincerely,

Margot Siegel
Publicity

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March 29, 1960

Mrs. Joseph M. Keller
3313 Oakland Street
Ames, Iowa

Dear Mrs. Keller:

Thank you for your letter and the check. A receipted invoice is enclosed.

We are sending word to the gallery to deliver the print to you at the close of the exhibition.

Sincerely yours,

EGH:ph
Enclosure

Copy to Miss Peggy Patrick
Art Gallery
Iowa State College
Ames, Iowa

March 19, 1960

Dear Mrs. Halpert:

Thank you for your special delivery letter and the check.

I have confirmed reservations to arrive at Idyllwild on Friday, March 25 at 4:30 p.m., via American Airlines Flight 2, air coach section.

Apparently we are both looking forward to our meeting.

Sincerely,

Jeanne Tanson

RANDOLPH
MACON
WOMAN'S
COLLEGE

LYNCHBURG
VIRGINIA

DEPARTMENT OF ART

March 29, 1960

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Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

We are all most grateful to you for lending two of your paintings by Jack Levine, Schelomo and The Humanist to our 49th Annual Exhibition. I appreciated your releasing them from the Corcoran Exhibition in time to be on view here during our Arts Symposium.

I have already sent you the catalog. Enclosed is the article in the local paper.

Berkeley Express Company is receiving your two paintings and will deliver them. I enclose a card to return when they are safely back in your hands.

We did buy Cafe, finished in mid-February, after Mr. Levine's one man show of late December. It is orange and oyster white, another excursion into bright colors.

I wish you could have seen the exhibition, to which your paintings added so much.

With best personal wishes,

Sincerely,

Mary F. Williams
Mary F. Williams
Chairman

2260 East Ocean Boulevard
Long Beach 3, California
March 15, 1960

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter. I was pleased to hear from you so promptly.

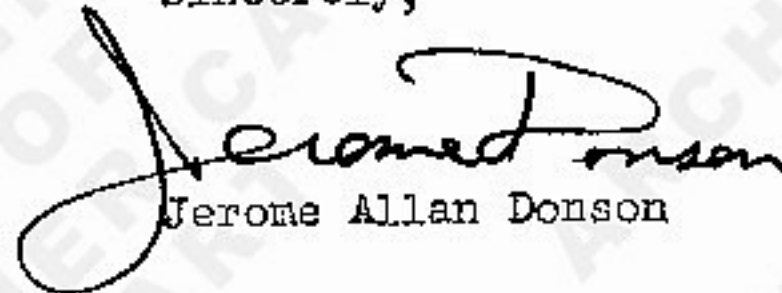
I have made a reservation with American Airlines for a flight which would bring me into Idyllwild on Friday, March 25 at 4:30 p.m.

The city will probably allow me to take this trip (since it is not to be at their expense), if I plan to do some museum business while in New York. If they do not approve, I shall request it as vacation time. I would be most happy to accept your offer of the apartment in the building.

The total fare for the airline trip is \$387.76. Since the ticket must be picked up shortly, I shall have to receive the fare by airmail special delivery or by telegraph.

I am looking forward to our meeting.

Sincerely,

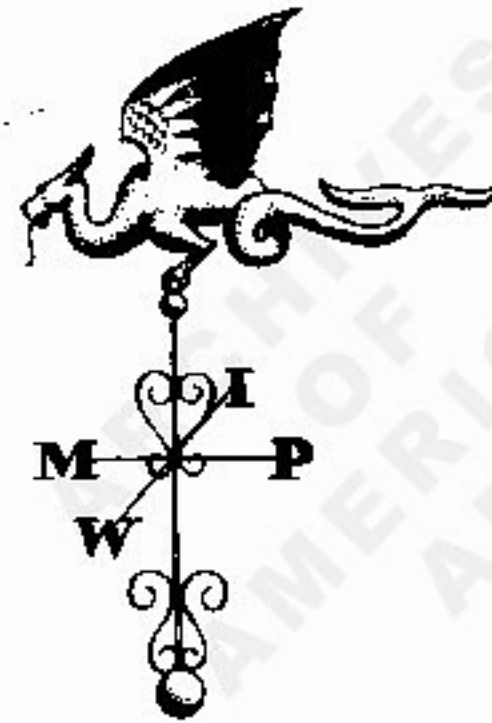

Jerome Allan Donson

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COMMUNITY ARTS PROGRAM
RICHARD E. K. McLATHAN
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]
SW 7-0000



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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 24, 1960

Mrs. Edith G. Halpert, Director
Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

Following our telephone conversation of yesterday, this is to let you know that we would like to schedule a selection of about thirty pictures from your private collection for a showing at the Edward W. Root Art Center from November 12th to December 17th, 1960.

I will plan to come to New York at your convenience sometime this spring or early summer to select the pictures for our show.

The Institute will take care of packing, transportation and insurance costs.

I can't tell you how happy we are at the prospect of exhibiting your pictures at the Root Center, which I know will be a quality show. I feel too that your long association with Mr. Root will give added meaning to our presentation.

I look forward to seeing you, and with best regards

Sincerely,

Joseph S. Trovato

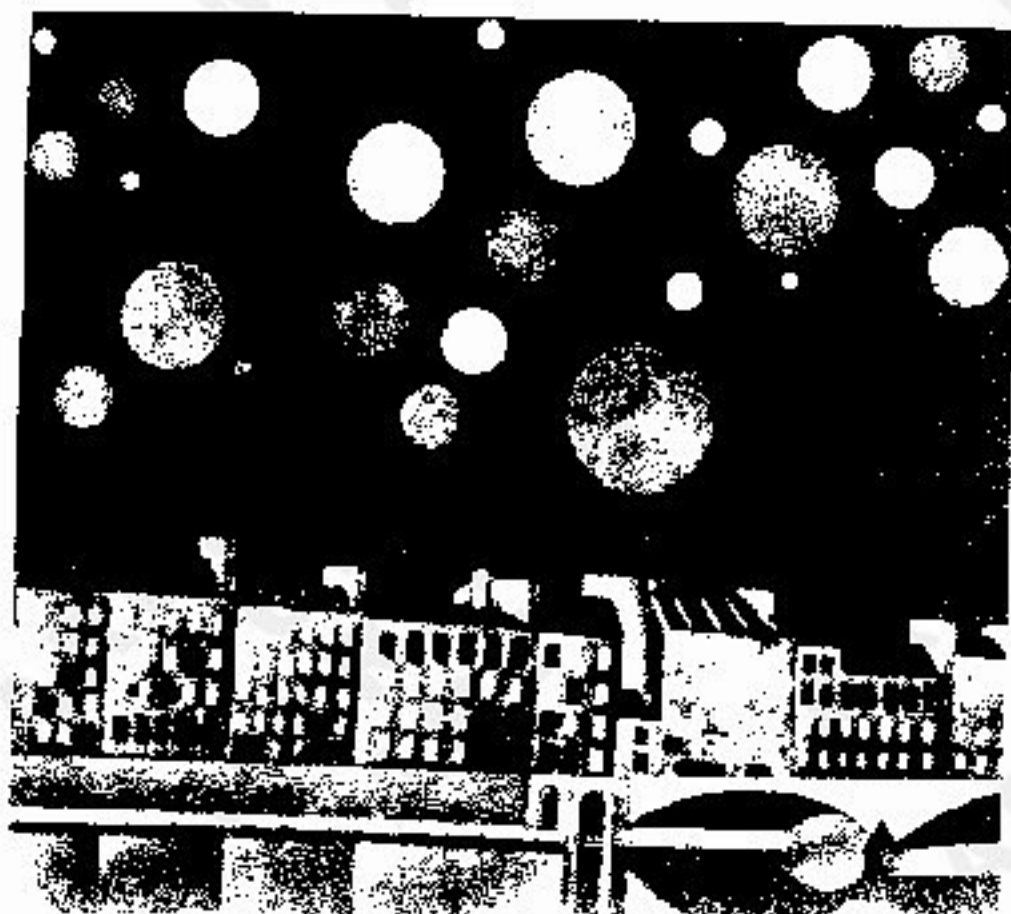
Joseph S. Trovato
Assistant to the Director

JST:mcf

his hallucinatory confessions, is a liar, cheat, informer, black marketer, fence and petty criminal. A member of a Snopes-like farming family (they call a veterinary to attend his dying grandmother), he loathes the land with pungent distaste ("I was like a little walking clod

Mr. Levin is a frequent critic of contemporary fiction.

M. Cayrol's novel surges with a virility that, come to think of it, the French have admired in some of our own books. But the author's pungent lyricism is uniquely his own, as is his particular grasp of reality. "Foreign Bodies" is a novel which enlarges the reader's sympathies and his view of the world—remarkable gifts in today's fiction.



Memorized by Mario Asati. Overleaf: Wayne Gallery.
"Remembrances change shape."

has made their way into the country of the British lower middle class since H. G. Wells brought Kipps back alive from there. Now it must be nearly the best-known literary country in England. Doubtless the changing social pattern of England is responsible, though the customs of the country remain surprisingly close to what they were in Wells' day. From John Osborne's Jimmy Porter and Kingsley Amis' less unlucky Jim to Keith Waterhouse's Billy Liar and the Dick Corvey of this novel, these gloomy Carol Kennicotts live out their frustrated lives in a thousand North-of-England Gopher Prairies, where the provincial life is wholly inadequate to the demands of their natures.

If the center of creative energy for the novel of the previous generation was Harold Acton's Oxford with its Waugh and Powells, the center today is somewhere near Sir Charles Leicester or even as far north as Mr. Braine's Bradford, and the writers are products of provincial universities. (A few like William Cooper and Sir Charles himself, have Cambridge associations, but as Auden—who came to Oxford from Yorkshire—remarked of another Cambridge writer, "No one, not even Cambridge, was to blame/ Blame if you like the human situation.")

Mr. Minkner is the author of "Reading for Writing" and "The Far Side of Paradise."

Jimmy Porter says to the cathedral chimers. They also reject the artful novel and say with Wells' George Ponderevo that they "must sprawl and flounder, comment and theorize, if I am to get the thing out of my mind."

There is a certain amount of this sprawling and floundering in "From the Hand of the Hunter" (published in England as "The Vodi"). There are scenes devoted to insignificant minor characters and distracting shifts in point of view. But Mr. Braine's natural gifts are so great that his book easily triumphs over such defects. He makes us see characters and the qualities of places, not just bodies and streets, and he has a wonderful ear for dialogue. Some of the scenes—like Corvey's fantasy about Nelly and the mythical Vodi—are extremely funny in their bitter way.

Above all, he has an instinct for bringing the particulars of his book under the organizing control of conflicting views of experience. The conclusion of his first novel—"Room at the Top"—when Eva says to Joe Lampton, "Nobody blames you," and Joe says, "Oh my God, that's the trouble," is so devastating because it catches up a conflict around which the whole book is organized—a conflict between the human decency that has made Joe love Alice and the

(Continued on Page 22)

THE real world is on two levels for us; there is the world we know by direct experience; and another which we know through our newspapers, differently inhabited, real in the sense that the other worlds of saints and devils were real to a medieval peasant. . . . We know the mighty inhabitants of this latter-day beyond through journalists and radio announcers, as the faithful of the middle-ages knew the saints of heaven and the devils of hell through their priests.

—"The Unpossessed."

be shaped by courage, by decent ideas, by self-sacrifice. As if."

Arriving in Israel, Levine is promptly killed in an automobile accident; whereupon the philosophical work on which he had been laboring for years becomes a best seller. From it Tom (who has put the book into shape for his dead friend and the publisher) earns a fortune.

(Continued on Page 30)

An Anglo-Irish writer of short-stories, Mr. Stern is a familiar of the London and European scene.

Fiction Reviews
Continued on Pages 38-39

THE NEW YORK TIMES BOOK REVIEW

The City Is the Story

may be published 60 years after the date of sale. Purchaser is living. It can be assumed that the information established after a reasonable search whether an artist or from both artist and purchaser involved. If it cannot be researchers are responsible for obtaining written permission. Prior to publishing information regarding sales transactions.

NEW YORK UNIVERSITY-BELLEVUE MEDICAL CENTER

OF NEW YORK UNIVERSITY

DEPARTMENT OF PHYSICAL MEDICINE AND REHABILITATION

INSTITUTE OF PHYSICAL MEDICINE AND REHABILITATION II
400 EAST 84TH STREET
NEW YORK 16, N. Y.

MURRAY HILL 6-1842
March 31, 1960

The Downtown Gallery
32 East 51st Street
New York City
Att: Mrs. Edith Alpert

Re: CHARLES SHEELER
Bal. as per statement-3/9/60- \$130.95

Dear Mrs. Alpert:

We have not heard from you since we sent you our last letter. Therefore, we must assume that you have no questions about your account.

We shall expect your check by return mail. If for some reason you are unable to do so at the present time, we suggest that you get in touch with our Cashier's Office.

Yours truly,



K. Tintner
Auditor

Prior to publishing information regarding any transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMSTERDAMSCH E BANK N.V.
VAN BAERLESTRAAT BRANCH

L.

By airmail

AMSTERDAM, 22nd March 1960

The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y. USA.

Dear Sirs,

We herewith acknowledge receipt of your cheque
nr.B-24201, amounting to US\$. 4,78, drawn by the Chase Man-
hattan Bank, New York, on our Head-Office, Amsterdam, to the
order of "Rekening".

As the word "Rekening" means "Account", we request
you kindly to inform us whose account is meant.

Looking forward to your answer, mentioning name
and adress of beneficiary, we remain,

Yours faithfully,

AMSTERDAMSCH E BANK N.V.
KANTOOR: VAN BAERLESTRAAT

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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March 26, 1968

Mr. Joseph S. Travato
Assistant to the Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica 4, New York

Dear Mr. Travato:

It was good to talk to you and I am very pleased that you like the plan outlined and agreed upon.

As you know, the gallery closes during the months of July and August and I think it might be a good idea to drop in before this occurs. Meanwhile I am sending you an catalogue of the exhibition as it appeared in Washington — at the Corecoran — so that you may have an opportunity to see the overall content for future selection.

As you know, I had very great respect for Edward Root and am very pleased to have some association with the plans relating to him.

I look forward to your visit in early summer. My best regards.

Sincerely yours,

RMH:ph

Mr. Martin Friedman

March 29, 1960

- 2 -

LONG ISLAND is no longer in the collection of HMI but is the property of Mr. Lee Guttman at 1256 North State Street, Chicago. I am sure he will be glad to lend. The size is 10 x 14 and the painting is in oil. However, you will note that it is mighty small and might be completely lost in the context.

By this time you will have written to all those museums or collectors in the column "Will Write" and you must have the total list. Where you think you need substitutions, please let me know as I am sure there are other pictures of similar types available with very few exceptions. Fortunately there is sufficient time before October to rummage about a little more.

Are you planning to be in town soon again, or are we going to continue this correspondence? Whichever it may be, we shall do all we can to be of assistance to you.

My very best regards.

Sincerely yours,

EGH:ph
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

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March 18, 1960
- 2 -

City Art Museum of St. Louis
March 18, 1960

March 18, 1960
Dear Mrs. Grossman:

Mrs. Edwin Grossman
Auditorium Administrator
City Art Museum of St. Louis
St. Louis 5, Missouri

Dear Mrs. Grossman:

Your second letter dated March 16th arrived about two hours after the telephone conversation with Charles Nagle and of course you heard my acceptance speech. At this point I think I should apologize for not having written to you sooner but the reason was that I was planning to decline the honor at that time as I was not in the mood for making any additional trips. However, the mood changed, obviously, on the day the call arrived and I am very pleased that this was so as it will give me an opportunity to visit your museum for the first time and to see some of my old friends there.

Since I do not know at the moment (I am dictating in my apartment) the round-trip fare to St. Louis and the hotel rates, why don't you calculate this from your end as so many of the museum staff fly back and forth from St. Louis and know the jet flight fare. Because of weather conditions I would probably leave late Saturday afternoon to make sure of being there on Sunday, April 3rd. I would probably have to stay over one more night. The fee would be limited to \$100 as I feel it would be unfair to other speakers to do it "for free." Do let me know if this will be satisfactory to you.

As Charles Nagle suggested my Moscow experience as the theme, I would start with that and contrast the art activities in Moscow with those in the U.S.A. and probably bring in the subject of collecting without referring to any specific artists or galleries. Also I mentioned that I would prefer to reduce the talk to forty minutes and leave twenty minutes for a question period.

I am returning your copy of "Poster of Events" with corrections. Much as I should like to accept the credit for arranging the exhibition in Sokolniki Park, I think the word arranging would be misleading since it also implies the selection of the paintings and sculpture. The selection, as you know, was made by a jury composed of Franklin Watkins (chairman), Lloyd Goodrich, Henry

THE BUTLER INSTITUTE OF AMERICAN ART



RL 3-1711 • 524 Wick Avenue
YOUNGSTOWN • OHIO

March 25th, 1960

The Downtown Galleries
32 E. 51st St.,
New York City 22, N. Y.

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

I am compiling our list of artists to be invited to our forthcoming Midyear Show, with which you are acquainted.

It is Mr. Butler's idea to base invitations on artists who have taken some sort of a prize during the past year or so. Naturally, we assume all costs of transportation with Budworth handling paintings from New York City.

I have learned that Ben Shahn won a purchase prize at the Pennsylvania Academy and, of course, this entitles him to an invitation. If any other members of your gallery have taken some kind of an honor which I do not know about and if you would care to have them invited, please do not hesitate to let me know.

Mr. Butler is winding up his winter stay in Antigua and we expect him back April 1st.

Trusting I may hear from you soon, I am

Most sincerely,

Clyde Singer,
Assistant Director.

CS:MC

Director: JOS. O. BUTLER

Asst. Director: CLYDE SINGER

Trustees: MRS. HENRY A. BUTLER, President • DR. J. A. ALTDORFER • MRS. ALBERT J. BRANT • MR. JAMES C. FORTY • MR. WM. J. GUTENIKHY • MRS. KAT LARSEN
MR. JEROLD S. MEYER • MRS. SIDNEY S. MEYER • MR. ALBERT PARILLA • MRS. RICHARD P. SCHUMANN • MRS. FRID TOW

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Mr. Robert P. Griffing, Jr.
Honolulu Academy of Art

March 18, 1960

— 2 —

could present ~~at this time~~ before your imminent (I hope) visit. Gosh I certainly hope you make it as it would be perfectly wonderful to see you in New York, but please don't make it the latter part of April and the first week in May as I am scheduled to talk in Charlotte where I will stay from about the 27th to the 1st and will continue in Chicago where I will serve as a juror at the Institute until the 3rd or 4th of May.

With more thinking and business to pursue, and I owe to you a very hearty or a
very warm and very sincere, sincere and very warm and very sincere

Sincerely yours,

SGH:pb

...and the fact that the individual in question was not a member of the organization at the time of the incident.

you could draw up some plan along these lines that Harris likes and I they feel about the opportunity of seeing exhibitions of this type. The Ford Foundation people will also be alerted but it would be wonderful if from what the atlas told me during my visit in Honolulu how strongly entirely in accordance with your personal wishes in the matter. I know and in all quarters etc. The program, of course, would be established what is happening today and what our sources were, both in American art or the Hawaiian artists, to be more exact -- to have closer contact with him at the Academy, then making it possible for the Honolulu artists -- special fund for important national exhibitions of various types to be the commission will inquire how to do something about establishing a to this, financed is deeply involved in American art and I hope that in mind specifically was their profound interest in the artist. Added the facts when I referred to the Honolulu Cultural Fund. I think had way the Academy, and as a result for several months. Perhaps I mentioned it will be necessary for me to know -- and I am not trying to be ready -- to see the exhibition and we will to lead the subject matter. However, problems to John L. III and Elizabeth Rockefeller. They will come in I have had an opportunity to mention the Academy and the exhibition April 1966 we are opening the Tanager Lu-Ho one-man show. Incidentally the show looks splendid and is reproduced in the catalogue. And on the Bishop Park when I mentioned last Gordon when he was organizing a show at the Bishop Museum. The enlarged photograph of his mural in possible for me to suggest the inclusion of Ben Harris in the current it is sure it helped the others also. As a matter of fact, it made it me. While only three of the artists had concrete evidence of success, however, the tremendous gratification this exhibition represented for support for your cooperation and encouragement -- and, what is more im- I suppose is would be fitting for me to express my debt of gratitude

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ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., HE 3-7100

March 18, 1960

Mr. Charles Sheeler
Dows Lane
Irvington-on-Hudson
New York

Dear Mr. Sheeler:

Enclosed is our Bulletin for the month of March, which may give you some idea of the professional level at which we are conducting the operation of this newest of Pennsylvania's museums.

We are building our exhibition program as far as 1963. Because of the strong regional flavor of many of your greatest works, I would be overjoyed if we could arrange a large "Charles Sheeler Retrospective Exhibition" in our handsome Founders Gallery.

That Gallery, one of seven in the Museum, measures fifty by seventy-five feet, with a hanging ceiling sixteen feet above the floor, handsomely equipped with the most flexible lighting available. The other galleries are smaller, but equally well equipped and suitable for very fine installations.

With your approval for such a project, and a firm decision on dates, such as spring 1961 or spring 1962, I would go

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March 21, 1960

Mrs. Maurice H. Noun
3511 St. Johns Road
Des Moines 12, Iowa

Dear Mrs. Noun:

I agree with you that TWO BROWN TREES is among the outstanding examples by Arthur Dove.

No doubt you know that prices on American art and even by young and relatively unimportant artists have risen to extraordinary figures. This is the only gallery as far as I know that has maintained and retained such low figures in recognition of the need of museums and collectors in the smaller budgets. However, both the artists and the estates we represent are balking and we are about to raise all prices on paintings. Thus it would be rather embarrassing for me under the circumstances to request a reduction from the estate.

I am sure that you will understand my position in the matter and upon further consideration will realize that for an artist of Dove's stature and for an example of such outstanding quality the figure quoted is extremely low, far below the current market.

I shall be very glad to extend a time-payment plan stretching over two years if you so desire -- upon payment of 20% on date of purchase and the balance in regular monthly payments or quarterly, if preferable, through December 1961.

Frankly I would urge you to take advantage of this as the stock of Dove paintings has been reduced to a minimum and there is no possibility that they can be had at these prices much longer.

I look forward to hearing from you. My very best regards.

Sincerely yours,

EGH:ph

Strathmont MUSEUM

ELMIRA, NEW YORK

Telephone REgent 4-0114

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 15, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

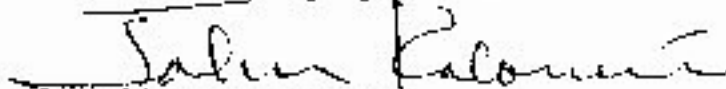
Dear Miss Halpert:

Since Strathmont was originally a mansion of the 1920's we are naturally stressing exhibits of that era and restoring the house gradually. As a complement to our permanent exhibit, we display American art of this period.

At the moment we are preparing our Spring and Summer exhibition schedule of 1920 American paintings, sculpture, furniture and other material pertaining to these extravagant years. The intent of this letter is to inquire with regard to the possibility of obtaining on loan art objects of this period from your Gallery. Our security policy includes a grounds supervisor and watchman, the police department who make scheduled patrols day and night, and of course, full insurance coverage at your valuation. The transportation would be handled by us, thus insuring excellent care for the objects.

We would very much like to have this loan for a four to five month period, if this would be agreeable. With appreciation for your consideration,

Sincerely yours,


John Kolomic
Director

JK:mvh

March 28, 1960

Mr. H.E. Parker, Jr.
Assistant Vice President
Trust Department
First National Trust & Savings Bank of San Diego
1007 Fifth Street
San Diego, California

Dear Mr. Parker:

I am writing pursuant to correspondence with Mrs. Edith G. Halpert of The Downtown Gallery in New York.

Mrs. Halpert has informed me that the estate you represent is willing to sell a Derain oil portrait of a woman for the sum of \$1700, which sum I am willing to pay for it. Enclosed is my check in the amount of \$170 as a 10% deposit.

As you will understand, any purchaser of a painting is concerned with its authenticity. Hence, as part of the sale I assume you will provide me with a satisfactory statement of provenance.

Please instruct me as to any additional steps that I must take to complete our transaction.

Sincerely yours,

Richard E. Sherwood

cc Mrs. Edith G. Halpert

P.S. We are delighted with the Street Dancers!

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CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

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NL=Night Letter
LT=International Letter Telegram

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NA292 PD DES MOINES IOWA 23 404 PNC

1960 MAR 23 PM 6 33

DOWNTOWN GALLERY:

32 EAST 51

MAIL PARCEL POST COLLECT ONE COPY BEN SHAHN MARKET
BASKET BLACK AND WHITE

ALLIED CRAFTS 1335 EAST UNIVERSITY

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

March 23, 1960

Mr. Richard Hirsch, Director
Allentown Art Museum
Fifth and Court Streets
Allentown, Pennsylvania

Dear Mr. Hirsch:

Your letter addressed to Charles Sheeler on March 18th has just been referred to me as the gallery has the responsibility of all exhibition arrangements.

Both Sheeler and I were very much impressed with the description of your museum and were pleased to see the reproduction of "Interior, Bucks County Barn" on the cover of your bulletin. The idea of a Sheeler exhibition with Pennsylvania material featured is excellent. The number of paintings in that category is relatively limited but can serve as a background with later paintings to fill in the numerical gap. As you know Sheeler paintings are relatively small, particularly in contrast with the current tendency. Thus I think you will need a minimum of 30 paintings to make an impressive exhibition.

The dates will have to be determined by a large exhibition entitled "The Precisionists" now being organized by the Walker Art Center for exhibition there, at The Whitney Museum, and elsewhere. Sheeler, who is the "father" of the movement, will be represented with ten to fifteen paintings, some of which are of Pennsylvania subjects. The dates set are from November 1st, 1960, to mid-October, 1961. Thus it would be necessary to make the plans after November, 1961, for Allentown showing. Some of the paintings could be sent on directly from the "Precisionist" exhibition.

Of course it would be advisable for you to drop in at the gallery where we have a complete photographic record of Sheeler's work. You could then make your own selection as you are more equipped to do so in relation to your audience, space, and, of course, judgment.

May I hear from you.

Sincerely yours,

EGH:pb

bruce's books

444 West Margaret

BOOKS · PRINTS
ART OBJECTS

Detroit 3, Michigan

March 28, 1960

Dear Mrs. Halpert:

My sincere apologies for the delay in answering your letter of March 3 about the 350 copies of Pop Hart catalogs. I have been unusually busy the last few weeks with a new catalog and some out of town appraisals.

I think the reason I have been slow in responding is that my initial reaction to the catalog is negative. Now that I've said it I feel better.

Based on comparison with some current things on the market (such as the American Federation catalogs, 24-27 pls., 2 in color, clothbound retailing for \$2.00) I don't think this catalog could retail for more than \$1.50. The customary trade breakdown for distribution is as follows:

1 copy 25% . cost 1.12 to dealer
2-4 copies 33 1/3% cost 1.00
5 or more copies 40% cost .90
Libraries 10% cost 1.35
Wholesalers discount 55% 68¢

As you can see the spread between the 90¢ figure and the 68¢ figure isn't very great, just 22¢ for handling, billing and bookkeeping.

My suggestion would be this. If you wish to dispose of the catalogs because of difficulties with the estate and the fact that you will no longer handle him as part of your "stable", for lack of a better word, then I suggest that you ask for bids for the lot from the remainder book houses such as Harlem; Book Sales; Remainder Book Co.; Davis Book Wholesalers, etc. I would be glad to submit a competitive bid. I am frankly scared of the book and am afraid that I would have it around for a very long time. My bid would be very cheap as I wouldn't expect to move more than a hundred titles of the book in two years. Some books are worth the risk of storage and get better with a little aging but I don't think this will be one of them.

I would like a dozen copies for stock right now and will pay 90 cents and postage for them until I again hear from you.

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Baldwin - Wallace College
Kohler Hall
Berea, Ohio
March 28, 1960

PK full m Postage

The Downtown Gallery
32 E. 51 St.
New York 22, N.Y.

Gentlemen:

Enclosed is the first of three payments for the Lute With Molecules print of Ben Shahn. I will send the remaining two payments before May 10 and June 10. If there is a postage charge, let me know and I shall include it in the next check.

Thanking you very much, I am

Very sincerely yours,

Charles Boone

PS: Do you have anything by Morris Graves? If so, could I have prices and descriptions?

Miss Edith G. Halpert

-2-

March 25, 1960

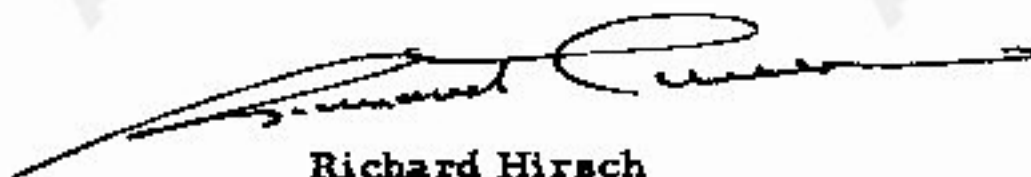
from private and public collections in which Sheeler's works are proudly held.

I had not contemplated, as you may have thought, an exhibition devoted solely to Pennsylvania subjects from Sheeler's hand. The fact remains that although the public may think of factories and dams when the name Sheeler is mentioned, the one thing they can positively name is the Bucks County Barn. It was that thought which made me feel that the exhibition had a natural introduction to our public here. However, I had not thought of the tone of the show being a regional one. Rather, I was capitalizing on Sheeler's roots in this area.

At one of my next trips to New York, I would like to make an appointment to sit down with you and discuss this opportunity further.

Again, let me thank you for your favorable answer.

Sincerely,



Richard Hirsch
Director

RH: bh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

ALLENTOWN ART MUSEUM



Fifth and Court Streets, Allentown, Pa., HE 3-7100

March 25, 1960

Miss Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I was most pleased to receive the favorable answer contained in your letter of March 23rd regarding a Sheeler retrospective at this Museum.

We could either follow your suggestion of a December and January showing 1961-62 if the element of convenience in transportation warrants it, or we could look to a showing in Spring of 1962.

At the present time, I would be able to entertain either project.

You mention thirty paintings to make an impressive exhibition. If that were to prove all that was available, we would have to present the exhibition in two of our smaller galleries, rather than in the main Founders Gallery. I believe I said to Mr. Sheeler in my letter of March 18th that the main gallery here measures 75 by 50 feet. We like to warm up this space with large panel dividers and this would presumably give us a considerable amount of wall space. I feel that thirty paintings in the usual Sheeler dimensions would look somewhat lost in this beautiful and spacious gallery.

In our planning I will be governed by your inclinations and what you know of the possibility of obtaining a two-month loan

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SELDEN RODMAN
659 VALLEY ROAD
OAKLAND, N. J.

March 23/60

Dear Edith -

Herewith the remainder of what I owe you for Zaja's Easter boat #4. For my records I'd like to know (when you know) whether this a unique cast & if not how many others are to be made. I'd also like a glossy 8x10 for portfolio reproduction -

I can pick the sculpture up after the show, but if this would involve any extra cost to me (sales tax?) will you send it?

Note my street number which should be included on all future announcements. I haven't been receiving any -
Yours Selden

March 21, 1960

Dr. Robert Browne
3625 Anela Place
Honolulu 14, Hawaii

Dear Bob:

Although I am a little late in answering your letter, please believe me I was very much delighted to hear from you.

I was very much amused with your comment about thinking of me when one of your patients canceled his appointment. I prefer this to the association of a patient who did keep his appointment.

For the life of me I cannot recall what paper I sent to you. Was it one by Dr. Walter Myden? If so, I shall send you a copy of my comments made at a round-table discussion which followed Myden's reading. It was then I introduced the "third process" to which I referred in a letter I sent to Ed Stasack several days ago which I hope reached him in time to stop him from what I consider an unfortunate involvement.

Of course I am delighted that his show was such a success. A propos, you might be interested in the letter I referred to and his letter which evoked so vehement a reply. (P.S. I was interrupted in my dictations) Meanwhile I received a seven-page reply from Ed which I am filing in my Archives. I can well understand your great interest in each other based not only on personality patterns but also in what I call the creative and co-creative processes. You see that my association with so many of your ilk has developed some occupational jargon.

Congratulations. It is wonderful that you are finally getting into the practical planning stage on the house which, as I recall, will be built on an extraordinary site. I still have three trips ahead of me between April 3rd and May 3rd and my only desire thereafter is to settle down in the quiet of my Connecticut home for the two months which I take off annually, closing the gallery and departing from the hectic activities of the city. There is no other place in the world where I get the peace and comfort and the privacy which is so essential for me. This will be the first summer in four years for such indulgence. If I carry out my present plans for the gallery I will be able to have this and Honolulu too. And so, my best regards.

Sincerely,

EGH:pb

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CLASS OF SERVICE

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WESTERN UNION

TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

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NL = Night Letter

LT = International Letter Telegram

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1960 MAR 20 PM 10 13

K OCA286 NL PD OKLAHOMA CITY OKLA 20

MAX WEBER

DOWNTOWN GALLERY 32 EAST 51ST ST NYK

REQUEST YOUR PARTICIPATION IN SECOND ANNUAL EXHIBITION AS INVITED
ARTIST WITH ONE OR TWO WATER COLORS, MATTED, ANY SIZE, NO GLASS
OR FRAME, TITLES SHOULD BE RECEIVED BY APRIL 4 AND WORK BY
APRIL 10 AT OKLA CITY ART CENTER, FAIR PARK, OKLA CITY OKLA.

OKLA PRINT MAKERS SOCIETY

4 10.

Mrs. MAURICE H. NOUN
3511 ST. JOHNS ROAD
DES MOINES 12, IOWA

March 25, 1960

Dear Mrs. Halpert:

I have suddenly realized that the show is about to come down at Ames and I have made no final decision about the Astor case.

Presenting -

I talked to Peggy Paton this evening - whom Dwight has left in charge (I assume you know that his son, John, is

March 19, 1966

Mrs. Gertrude R. Egner, Registrar
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mrs. Egner:

Mrs. Halpert has asked me to acknowledge with
thanks receipt of your check for \$50.00 in
payment of the damage to our Karfiel painting.

Sincerely,

Margaret M. Habcock

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March 18, 1960
REGISTERED MAIL

Mr. Garland Ellis
Continental Life Building
Fort Worth, Texas

Dear Mr. Ellis:

only a
On April 14, 1956, you purchased several pictures but, finally retained a drawing by Kuniyoshi priced at \$400. The payments were made in \$100-installments on June 28, September 21, October 19, and November 23. Meanwhile, however, (on October 25, 1956) you purchased a Shahn painting entitled MAN WITH FLOWERS priced at \$2000. I am listing your payments on this specific account:

June 14, 1957	\$200.
November 8, 1957	\$200.
September 19, 1958	\$100.
December 5, 1958	\$100.

You will note that the last check for \$100. was dated December 5, 1958, and that we have had no further credits although a monthly statement has been sent to you consistently, calling your attention to the balance due amounting to \$1400.

As a business man I am sure you will appreciate the fact that our patience must be exhausted after almost two and a half years. Also, as someone interested in art and consequently in artists, you will realize how unfair it is to the artist involved; whether or not he is in need, it is morally painful, to say the least.

If you do not wish to continue making payments or obviously are not interested in the painting sufficiently to honor the debt, may I suggest that you return the picture to us immediately upon receipt of this letter, unless you would prefer to send the \$1400. check in the enclosed envelope.

In thirty-four years of operation we have never had occasion to use a collection agency or an attorney. I sincerely hope you will help us avoid this eventuality by following one of the two courses suggested. We shall be glad to accept your decision by wire collect. Thank you for your courtesy.

Sincerely yours,

EGH:pb
Enclosure

340 EAST SEVENTY-SECOND STREET

March 17, 1960

Dear Miss Halpert:

I wonder if I can presume on our very brief acquaintance by sending you this letter of introduction to Mr. Tosun Bayrak, 106 Ball Road, Mountain Lakes, N. J. Telephone: Deerfield 4-1441.

He was sent to me by a mutual acquaintance and I enjoyed talking to him but was afraid that I could not give him very good advice as to how to go about showing his work. I saw a few slides and it seemed interesting and worthwhile, though slides are always very unsatisfactory.

He himself is Turkish but has studied in this country for a number of years. He and his wife however, with one child have just moved to this country and he is temporarily, at any rate, teaching French and Art in Morristown.

If it was possible for you to see him and give him some good advice, both he and I would be most appreciative. I am sure you would find him pleasant and rewarding.

With kind regards,

Yours most sincerely,

Reuben W. Webb

Mrs. Vanderbilt Webb

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Downtown Gallery
32 East 51 St St
New York City NY

Gentlemen:

I saw the fine small
Arthur Dove watercolors
& oil paintings from your
gallery when they were
shown here last year
at the San Francisco Museum
of Art. I am interested
in purchasing one and wondered
if you would quote prices
to me and send me photos, if
available, of the works
which are for sale.
I am a deep admirer of Dove's

CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL E. CATLIN • Vice-President: HENRY B. PELAGER • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

- 2 -

order to cover your transportation to and from the airport, meals and additional expenses, we thought we'd make it a round figure of \$300.

I am looking forward to meeting you and hearing your lecture.

Sincerely yours,

Betty Grossman

Mrs. Edwin Grossman
Auditorium Administrator

BG/bkd

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Heineman and Company

TEXTILE BROKERS

1430 BROADWAY
NEW YORK 18, N.Y.
LONGACRE 3-4500

March 15, 1960

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Mrs. E. Gregor Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York 22, N.Y.

Re: Marin's "Buildings Downtown
New York 1925"

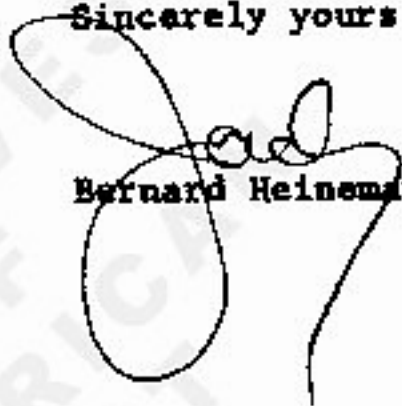
Dear Edith:

I am returning the form letter regarding the above to you, and am enclosing a check for \$635.00.

Provided nothing catastrophic happens in the textile industry, which I frankly do not foresee, I shall pay you in fairly regular installments through next year, by which time I should own the Marin lock, stock and barrel.

It was particularly nice to have seen Natalie the other day. I always enjoy her and I haven't really spent a moment with her in sometime now.

Sincerely yours


Bernard Heineman, Jr.

BHjr:mh
enc.

March 20, 1960

Harry N. Abrams, Inc.
18 East 46th Street
New York 17, N. Y.

Attention Mr. Fox

Dear Mr. Fox:

We now have all but two photographs available and these are being sent to you by messenger. The invoice is enclosed.

Neither Sumari nor Colton (photographers) have delivered the prints and it may be necessary to rephotograph the two pictures.

If there is any other material you require, please let us know. It was so nice talking to you and your designer.

Sincerely yours,

EH:ph
Enclosure

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March 18, 1960

Mrs. Harry Lynde Bradley
Naples
Florida

Dear Mrs. Bradley:

This is to acknowledge receipt of the two O'Keeffe's that you returned a few days ago.

No doubt the Samples will have told you that they have no further space for paintings in their house and since they sent back the color transparencies I am now enclosing "the one with the green door" for your consideration. The title, size, and price are all listed below.

Georgia O'Keeffe - IN THE PATIO, V - 1948 - oil, 40x24 - \$3000.

We shall be glad to send this to you for your consideration either in Naples or in Milwaukee if you will advise us accordingly. We are also holding the Mattner until you decide about the shipping address.

I hope that you enjoy your stay in Naples.

My very best regards.

Sincerely yours,

EGH:pb
Enclosure

MRS. JOEL HILLMAN, II
GLENDALE ROAD
HARRISON, NEW YORK

✓

March 15th

DEAR MAS HAIPUT:

The [HARRISON] PTA Council
of HARRISON, New York is
holding a "Creative Arts Festival"
on April 6th - 8th. We plan to
have an Exhibition and Sale
of around five hundred paintings.

I am very interested in
having a group of folk art
paintings, and know of your
reputation as a leader in this
field -

Would it be convenient if

MRS. MAURICE H. NOUN
3511 ST. JOHNS ROAD
DES MOINES 12, IOWA

March 31, 1960

Dear Mrs. Halpert,

You are quite right - The
Doe painting looks handsome in our
living room. However, the frame, in
addition to not fitting well, is most
disgusting. We would like to be
willing to make an allowance for a
new one?

Sincerely,
Laurie Noun

March 16, 1966

Miss Marjorie Ellis, Registrar
Wadsworth Athenaeum
25 Athenaeum Square North
Hartford 3, Connecticut

Dear Miss Ellis:

Mrs. Halpert has asked me to drop you this note to ask whether you would be good enough to arrange to have sent to us one glossy print of the following picture in your collection:

HEN SHAWN, The Beach, 15"h. x 24"w.

This courtesy will be much appreciated.

Sincerely yours,

Margaret M. Babcock

The City Is the Story

MEYER BERGER'S NEW YORK. By Meyer Berger. Foreword by Brooks Atkinson. 322 pp. New York: Random House. \$4.95.

By PHILIP HAMBURGER

FIND it hard to believe that Meyer Berger has been dead a full year. I can't get adjusted to it. It doesn't seem right. As a grateful reader of his work for more years than I should care to remember, I still find myself opening *The Times* and brushing past the iniquities behind the Iron Curtain, the complexities of Bonn, the horror of the Bomb, in search of some small nugget of pure gold by Meyer Berger, something, perhaps, about a distinguished old lady along the East River waving to passing tugboat crews (and the crews waving back), or about the city's skyline, or about an antique turtle entering Gramercy Park without a key.

I suspect that thousands of other readers feel the same, and with, of course, the same chill, with, of course, the same frustrating results. Something lovely and unique, heartfelt and friendly, was communicated to us, generously shared, by Mike. Somehow, the city, with Mike Berger alive in it—poking and probing, looking and listening, sifting and recording—was a city in which one could find unexpected cases of comfort and greenwards of repose. Since he never lost his own historical perspective (he knew that the city had been around a long time, and would be around for a long time to come), he helped the rest of us maintain

of his affections. His colleague, Brooks Atkinson, has supplied a brief, telling foreword, touching upon the shyness, humor and kindness of the man, and wisely pointing out that "All the people interviewed and described have traits of Mike's character. They are modest, self-effacing and slightly wistful people with a romantic enjoyment of what they know or do. There is not a mean bone in any of them. Although Mike had a passion for objective

to a Visitor"—Mr. Berger makes no attempt to conceal his insatiable romance with New York. He loves the girl, and he has nothing to hide. He is fiercely protective of her honor and good name. He begs visitors not to judge her swiftly or harshly, nor to be fooled by the noise she makes.

For those with eyes to see, he says, she is a thing of beauty: "You find no ancient monuments as you would abroad. . . . Instead of ivied castles and historic ruins, your eyes sweep magnificent, modern towers, and the huddled towers have a curious, airy quality. They are lovely studies in gray-white and soft gold at sunrise and sundown. They are ghostly structures, seen through rain, snow or light fog. When evening light comes on, they are banked diamonds against night's black velvet. Washed with moonlight they wear majestic mystery, a dreamy dull silver."

HE urges his readers to look upon his girl from many angles: "It is not enough to see the skyline from the north, say, in mid-morning, and think you know it. Stand off from it in the bay. Study it at twilight from the back of a ferry bound for Staten Island, and you find it a sparkling, burning cluster bathed in shifting golden-red and haunting purple shadow. . . . It is different again, when you stand braced against a Brooklyn Bridge railing." And don't forget the old girl's past, he warns, when the street called



Photograph by Arnold Newman.
Meyer Berger.

writing, every line reflects his character. In the process of losing himself for the sake of his topic he found himself more triumphantly than he knew."

Meyer Berger selected the



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prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CONDITIONS REGARDING LOANS

1. Any object lent to the University may be returned to the lender upon reasonable notice being given by him, or his duly authorized agent or legal representative. Upon return of the loan the lender will sign a receipt.
2. The University reserves the right to photograph for its own use objects lent. Permission to copy or photograph for other purposes is granted only after consent has been obtained from the owner.
3. The University will exercise the same precautions in respect to loans that it does for the safekeeping of its own property.
4. All objects in the Gallery, including loans, are insured ~~against fire only.~~
~~The University does not carry insurance against theft or damage.~~

CONDITIONS REGARDING GIFTS

1. ~~The Governing Board of the~~ Gallery will consider the objects listed in this receipt as an unrestricted gift, offered without limiting conditions for the purposes of the University, unless the proffer already submitted in writing has definitely stated otherwise.

CONDITIONS REGARDING OBJECTS OFFERED FOR SALE

1. In the event of the purchase by the University of any objects described herein, this receipt shall become void.
2. If it is not desired to purchase the objects described in this receipt, they will be surrendered to the owner upon presentation of this receipt.
3. The University is not responsible for the safekeeping of objects entrusted to it beyond the exercises of such precautions as are in force for the keeping and preservation of the property of the University itself.

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*Wm
hate - to find
attain from February
or museum
own catalog and*

Helena Public Schools

Office of Superintendent

Helena, Oklahoma

March 16, 1960

Dear Sir:

In my American Literature Class, we have been assigned the task of writing a Research Theme, and I have chosen to write on the subject of Modern Art. I would appreciate any literature you could send me. It would be especially helpful if you could send some examples which might be in pamphlets or other material.

If you could send me this literature within three weeks, it would solve a problem since the Theme is due in four weeks.

Thank You

Miss Peggy Schultz

FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

March 29, 1960

Dear Edith:

I have got my current show up and so I finally have a chance to write and thank you for the wonderful time I had in New York, primarily due to your generosity and hospitality. All I've got for you, kid, is two words, and they ain't "Happy Birthday".

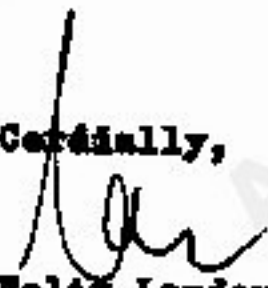
I hope that the Zajac show turns out to be the great success it promised to be. Please keep me informed as things happen. I am terribly anxious to see the reviews in the Sunday papers.

I am enclosing a consignment memo on the first shipment from Italy. Please note that there is one additional cast of "Goat in Stakes #2" available.

My dates for the John Marin watercolor show are June 20th to July 9th, but inasmuch as I will be in Europe from the middle of May to just before the opening of the show, could you please send me at your earliest opportunity a list of the paintings in the exhibition, all the black and white photographs available, and information as to when I could borrow a color plate of one of the paintings (preferably one that would fit on a 4" x 6" card).

I guess that is about all for now.

Cordially,


Felix Landau
Felix Landau Gallery

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

FL:ga

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March 29, 1960

Mrs. Vanderbilt Webb
340 East Seventy-Second Street
New York, N. Y.

Dear Mrs. Webb:

Thank you for your letter.

Several days before it arrived Mr. Bayrak telephoned me from New Jersey mentioning your name for reference.

I was obliged to explain to Mr. Bayrak that it would be quite impossible for me to add any artist to our roster as some years ago we decided to limit ourselves to the group whose names appear below on the letterhead. However, I shall be very glad to meet him and give him whatever advice I can, although I am not familiar with the New York galleries other than those which concentrate on the work of native American artists. If he will get in touch with me again, I shall try to ascertain where it will be most advantageous for him to try to make future connections.

And so, my very best regards.

Sincerely yours,

EGH:pb

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W. P. MARSHALL, President

SF-1201

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08454

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DOWNTOWN GALLERY

32 EAST 51 ST NYK

DESPITE FRANTIC EFFORTS I HAVE STILL NOT RECEIVED ANY NEW PHOTOS.

WILL SEND AS SOON AS AVAILABLE

FELIX.

1960 MAR 29 PM 11 08

London

JACOB SCHULMAN
38 NORTH MAIN STREET
GLOVERSVILLE, NEW YORK

March 29, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Enclosed please find list of the items that were furnished to Dr. Schmeckebier for exhibit, together with his announcement.

I expect to try to get to New York next week and would appreciate it if you would have ready the various matters necessary to complete your personal tax returns.

It was nice having an opportunity to see you last week and, more particularly, to examine the Zajac Show. It was quite exciting and I do hope the piece we selected for Syracuse proves of real interest to them.

With kindest regards, I am

Sincerely,



JS:KB
Enc.

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WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

March 17, 1960

LLOYD GOODRICH
Director

JOHN L. S. BAUR
Associate Director

ROSALIND IRVINE
Curator

JOHN GORDON
Curator

MARGARET McKELLAR
Executive Secretary

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

We are pleased to be able to lend to you for the period
May 10 to June 4, 1960 the following works by Stuart Davis:

31.169	<u>Eggbeater, Number II.</u>	\$7500.00
52.2	<u>Owl! In San Pao</u>	3500.00

We understand that you will take care of transportation
and insurance at the above valuations.

Sincerely yours,

Jack Gordon
Curator

JG:opr

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March 29, 1966

Mr. Selden Redman
659 Valley Road
Oakland, New Jersey

Dear Seldens:

We have been so busy with the Zajac show that I did not have an opportunity of communicating with you earlier.

May I thank you for your note and the check completing the payment. The photograph of EASTER GOAT #4 is enclosed for your records.

As I advised you during your visit, this sculpture was not a unique cast. The artist has the privilege of making six, although this is the only one available at the present time. As a matter of fact I plan to acquire one for my own collection also, if and when this is available.

I agree with you that it would be much better to have the sculpture shipped to you when the exhibition closes, as the saving in the way of sales tax is a consideration. At that time we shall make sure that the local address will be included on the label.

The response to this exhibition has been extremely gratifying but the day of the opening I decided that Zajac will not be a guest artist but will be added to our permanent list, as I feel very strongly about his contribution and consider him among the outstanding young sculptors in America — and elsewhere.

Best regards.

Sincerely yours,

EGH:ph
Enclosure

YALE UNIVERSITY
DEPARTMENT OF THE HISTORY OF ART
NEW HAVEN · CONNECTICUT

Mar. 30, 1960

Dear Mrs. Halpert:

I have just received a letter from Mrs. Gustave Ecke and I understand she is going to have a one-man show at your Gallery. Here at Yale I am organizing a small exhibition of contemporary Chinese painters' works and I have Mrs. Ecke's consent to write to you for one or two of her things on loan for this exhibition. We are prepared to pay for transportation and insurance on bill from you. I do not know the details involved in such a loan, and I should like to call on you at your office to discuss the matter with you.

I shall be in New York on Monday, April 4. This is our spring vacation here so that I will be able to come on that day. Normally I cannot leave New Haven during week days. I shall look forward to seeing you then.

With all best wishes,

Sincerely,



Nelson Wu

psb

The Downtown Gallery
80 East 51 St.
New York, N.Y.

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CITY ART MUSEUM OF ST. LOUIS

St. Louis 5 Missouri

President: DANIEL K. CATLIN • Vice-President: HENRY B. PFLAGER • Director: CHARLES NAGEL • Secretary: MERRITT S. HITT

March 16, 1960

Mrs. Edith Greger Halpert
Director of the Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert,

I am so happy that you will be able to come on Sunday, April 3rd to lecture at the City Art Museum at three o'clock.

Enclosed is the copy which we are putting in our Poster of Events. If there are any errors or additions you wish to make please write, wire or telephone me and we will try to change it.

Mr. Nagel was so delighted that you could come that he forgot to ask you what would be your fee. Please write and tell me what your fee would be and make it large enough to include travel and other expenses.

I am looking forward to hearing you and being with you the weekend of April 3rd. Please let me know when you will be coming, where you will be staying and when you will depart.

Sincerely yours,

Edwin Grossman

Mrs. Edwin Grossman
Auditorium Administrator

BG/bkd

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March 20, 1960

The Editor
NEW YORK TIMES Book Review
220 West 43rd Street
New York, N. Y.

Dear Sir:

In the March 20th issue of your publication the reproduction of a painting by Ben Shahn appeared on page 4 credited to the New Art Center Gallery.

I thought it advisable to let you know all reproduction rights on works of art by the painters and sculptors whose names appear below are held by The Downtown Gallery and/or the artist and that the check (after our permission is granted) is made payable to the artist involved.

Will you be good enough to bear this in mind in connection with any future reproductions?

Sincerely yours,

EGH:pb

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Detours With No Exit

FOREIGN BODIES. By Jean Cayrol. Translated by Richard Howard from the French "Les Corps Etrangers." 163 pp. New York: G. P. Putnam's Sons. \$3.50.

By MARTIN LEVIN

THIS superb novel by Jean Cayrol poses some interesting paradoxes. It dilates on the sordid and despicable—and yet it is a powerful affirmation of life. Its framework is a sequence of the ambiguous reveries of a half-drunk murderer—and yet the picture it draws has dramatic lucidity. "Listen," says Gaspard, M. Cayrol's doomed narrator, "I'm a little like people who get on the wrong Metro line and go down the wrong tunnel." The whole of "Foreign Bodies" is an itinerary of detours, cul-de-sac, wrong turnings, remembered or improvised by a scoundrel who has murdered his mistress and awaits the dawn—succored by a fifth of cognac and a rush of memories and wish-fulfillment.

Becoming gradually unstuck as the brandy recedes, Gaspard's remembrances change shape like reflections in an amusement-park mirror. Cousins merge into sisters; parents shift their identity; old crimes he denies ricochet in his direction. In spite of this continual flux, M. Cayrol's focus on his protagonist is astonishingly unwavering; from the tangle of semi-truths and lies—in which at one point Gaspard is a farmer's son and at another a scion of nobility—emerges a portrait that burns with vitality.

Gaspard, as one deduces from

when I was a kid"). For him the war is "a comradely interlude" that allows him to escape from menial labor, and the Occupation, which he passes as an illegal promoter in Vichy France, is a chance for identity. His justifications have a delightfully sardonic flavor. ("I was the one who found the fish, the oil, and the eggs for the wedding dinner, the chicken raised in a suburban cellar, the liquors 'like before the war.' * * * I kept up morale, thanks to my provisions.")

He becomes a fence ("I robbed so people would think I was still alive"). He abandons children (his own) and turns in countrymen to the Gestapo. And strangely enough, he inspires compassion. There is, in "Foreign Bodies," none of the lust for evil one finds in such a writer as Céline. While Cayrol never permits himself even a single moral apostrophe, he reveals the good by dwelling on its absence.

IN other hands Gaspard would be a monster; in M. Cayrol's he is a pathetic cipher whose life is ending while he has been waiting for it to begin. Gaspard keeps trying desperately to fabricate a respectable past in his mind's eye, and fails miserably every time. He relives his youth in a couple of incarnations, and erases his juvenile crimes, but not quite. He boozily projects himself into the future as a blissfully pensioned oldster, "a model old man." But his real past materializes to haunt him, protean yet ineradicable.



Painting by Ron Shook. Courtesy New Art Center Gallery.

"Slowly recovering from despair."

Another Dubious Battle

FROM THE HAND OF THE HUNT. By John Braine. 277 pp. Boston: Houghton Mifflin Company. \$3.75.

By ARTHUR MIZENER

UNTIL Sir Charles Snow reopened the way some twenty years ago with "Strangers and Brothers," few people

Partly at least because their situation makes them acutely aware of their exclusion from it, most of these writers have turned their backs on the life of custom and ceremony by which the British upper classes set such store: "Wrap it up, God damn it! Wrap it up!" as

Living Isn't Easy

THE UNPOSSESSED. By Edward Hyams. 313 pp. New York: Simon & Schuster. \$2.95.

By JAMES STERN

IN Edward Hyams, England has a writer of multifarious interests, among them horticulture, viticulture, the lore of the sea and the air. Into his absorbing, serious new novel he has packed much knowledge of all these subjects. But the real concern of "The Unpossessed" is of far greater and more universal interest. It is the problem of man today making a decent life for himself without losing possession of his soul.

The novel's only character acutely aware of himself in relation to society, of scruples in an unscrupulous world, is the intellectual Solly Levine. And it is Levine who, as a gunner in a British convoy in World War II, opens fire on the book's first page and kills five helpless Germans waiting to be picked up from the sea. (Earlier, Levine's whole family had been wiped out in a Nazi raid on London.) Long after the war, on learning that Ben-Churion has ordered full mobilization in Israel, Levine decides to volunteer for the army of his ancestral country. Tom, the narrator and ex-officer on Levine's ship, finds his friend's decision ludicrous. To which Levine replies: "I've told you before. We have to live as if events might still

Two Worlds

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

March 29, 1960

Dear Lawrence:

I got your note and have sent you the photographs you requested, but where in hell are the reviews you were going to send me Air Mail Special Delivery?

I hope you remembered about those Shahn prints you were sending me, and also keep me informed on the small sculptures.

Let's have a little service, what do you say?

Cordially,

Felix Landau

Mr. Lawrence Allen
c/o Downtown Gallery
32 East 51st Street
New York 22, N. Y.

FL:gn

WADSWORTH ATHENEUM

COLT, MORGAN, AND AVERY MEMORIALS—A FREE PUBLIC ART MUSEUM—FOUNDED 1842

25 ATHENEUM SQ. NORTH
HARTFORD 3, CONN.
TELEPHONE JACKSON 7-2191

March 29, 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Cunningham wished me to thank you for your kind letter of March 23rd and for the listing of the selections for our Collector's Corner as well as for the Karl Zerbe, which is to come on approval for the Museum.

We are delighted to have these works of art for our Collector's Corner opening on April 8th.

Sincerely yours,

Marjorie L. Ellis

Marjorie L. Ellis
Registrar

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Mr. Charles Sheeler

- 2 -

March 18, 1960

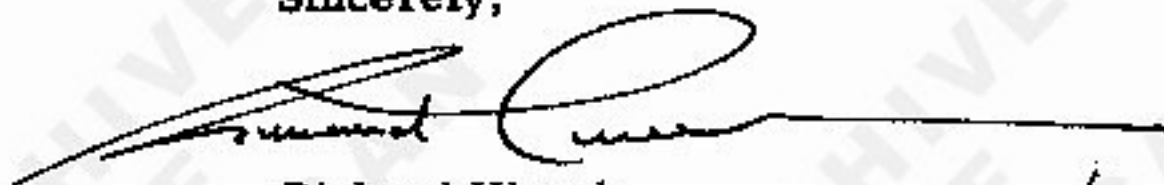
to work obtaining loans from the great public and private collections which are fortunate to own outstanding examples of your art.

Perhaps you would be kind enough to let me know your reaction to this. I am aware of the "Retrospective" which circulated, starting 1954, from U. C. L. A. I do not think that this exhibition would duplicate that one, and I think that the regional angle could make this an outstanding event. We have been getting very nice national publicity for our major exhibitions, and I would like to suggest to you that I would attempt to put this important show together without burdening you with any physical labor or undue amount of correspondence.

I am taking the liberty of enclosing our catalogue for the inaugural exhibition, held here last December, which may also give you the feeling of the very high professional standard with which we have started out and which we will insist upon maintaining.

I hope that your reaction will be favorable.

Sincerely,



Richard Hirsch
Director

RH:pl

Enc.

This is a new museum just opening - what do you think. They are also having a still life show now

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3313 Oakland St.,
Ames Iowa
March 18, 1960

Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Sirs:

I wish to purchase the serigraph
"Sute and Molecules #2" by Ben Shahn,
borrowed by Mr Dwight Kirsch for an
exhibit here at Iowa State University.

I am enclosing a check for \$75.00.
Will you kindly instruct Mr Kirsch
accordingly.

Sincerely,

Mrs Joseph M. Keller

Enc.

MARCH 25, 1960

BERTHA LEWINSON GALLERY
740 NORTH LA CIENEGA BOULEVARD
LOS ANGELES 46, CALIF*OLYMPIA 7-1266

DEAR MRS. HALPERT:

I REGRET THAT WE DID NOT HAVE THE PLEASURE OF MEETING YOU ON YOUR
LAST TRIP TO LOS ANGELES. HOWEVER, I AM LOOKING FORWARD TO MEET-
ING YOU IN THE NOT TOO DISTANT FUTURE.

MRS. ECKE, TSENG YU-KO SUGGESTED THAT WE CONTACT YOU IN REGARD
TO HAVING HER EXHIBIT WITH US.

WOULD IT BE POSSIBLE FOR HER TO SHOW WITH US SOMETIME IN THE FALL
OR WINTER OF 1960 - '61.

WE ARE TAKING THIS OPPORTUNITY TO ENCLOSE A REVIEW SHEET OF OUR
LAST EXHIBITION WHICH WAS A COMPLETE SELL-OUT, UNIQUE IN THE
HISTORY OF LOS ANGELES!

CORDIALLY,

Bertha L.
BERTHA LEWINSON,

BERTHA LEWINSON GALLERY

MRS. EDITH GREGOR HALPERT
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N.Y.

ENC.

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March 18, 1960

Dear Mr. Donson:

I was away from the gallery yesterday and have just seen your telegram. The date you suggest is entirely satisfactory as my next trip out-of-town (St. Louis) is scheduled for April 2nd.

Incidentally, would you mind flying tourist, as I do most of the time. On the present short-time schedule there is little difference, and the expense is considerably lower, as most of us have learned. Felix Landau arrived this morning via tourist-jet and was very happy with the flight.

Assuming that this is agreeable, I am enclosing our check for \$254.10 - round trip, L.A. It will be nice to have the opportunity to discuss the matter thoroughly. I look forward to your visit.

Sincerely yours,

EGH:SM



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

March 24, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

Thank you for your letter of March 18.

I think that the Kuniyoshi we have is not the one that is known as Weathervane and other Objects on Sofa. I am enclosing a photograph of the picture which came to us from Mrs. Frank Osborn. The title she gave us was Odd Objects on a Couch and the date 1930. I would be glad to hear from you if you still think that we are wrong in our title and date.

PO [It was nice to see you the other day even though it was a very brief visit. The architect who was with us was Mr. I. M. Pei of Pei and Associates, Inc., 385 Madison Avenue, New York 17. He is a very able architect and an extremely nice person.

With kindest regards,

Sincerely yours,

HENRI MARCEAU
Director

HM/AD
Encl.

March 31, 1900

Mrs. Elizabeth S. Stokes
New York Antiques Fair - #12 New Hampshire Street
11st Street Infantry Armory
Park Avenue at 34th Street
New York, N. Y.

Dear Mrs. Stokes:

Thank you for your letter.

Unfortunately I cannot be at the Antiques Show until the latter part of Tuesday or Wednesday morning as I am off to St. Louis and shall not return until then.

Would it be possible for you to set this carving aside until Wednesday, as it sound quite interesting to me? On the other hand, if you would like to have it picked up by my porter on Monday to be held here for my return, this can be arranged.

Won't you please telephone my office and let Mr. Allen know what you plan to do, so that I may be guided accordingly.

Sincerely yours,

EGH:pb

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES P. VANIER, D.S.O., M.C., C.D., Governor General of Canada

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HAROLD C. WALKER, Q.C.

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 28, CANADA • EMPIRE 3-4388

H. B. JACKMAN, Q.C., President

ALAN Y. EATON, Vice-President

W. C. LAIDLAW, Honorary Secretary

Director

MARTIN BALDWIN, LL.D.

Secretary-Treasurer

A. K. KUMAR

March 22, 1960

Mrs. E. G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.,
U. S. A.

Dear Mrs. Halpert:

* Thanks very much for yours of March 10th about the work of Stuart Davis. We would be very glad to wait for the photographs, perhaps the colour transparencies might be better. When you send them to us be sure to mark the envelope: "Colour photographs for educational purposes only, of no commercial value", otherwise they are likely to get held up in the customs.

Yours sincerely,

Martin Baldwin

Martin Baldwin
Director

MB/cf

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FREDERIC ALAN SHARF
143 WOODCHESTER DRIVE
CHESTNUT HILL 67, MASSACHUSETTS

AF A

Edith Gregor Halpert
Downtown Gallery
32 East 51 Street
New York City, New York

March 26, 1960

I hope the enclosed article will be of some interest to you.

I am looking for new leads on Lane's art and his life. Any suggestions would be appreciated.

Frederic A. Sharf

Frederic A. Sharf

March 29, 1960

Mr. Robert P. Griffing, Jr., Director
Honolulu Academy of Arts
Honolulu, Hawaii

Dear Bob:

As I advised you in a previous letter, a number of the paintings belonging to Honolulu artists have been shipped to you.

If by any chance a bill for transportation reaches you, please pay it no mind but enclose it in an envelope and return it to me for payment. The airline insisted on having it charged to our account but based on previous experience they might make a mistake. Please don't let a bill scare you as we certainly intend to assume the responsibility.

I shall send an invitation to Mr. Robert Lehman as you suggested and shall put on my best banker's smile when he arrives. We get all our liquor through Lehman Brothers but I don't think it's the same firm and I don't intend to use a Scotch flavor in my perfume that morning.

You make no mention of your visit to New York but I hope this will eventuate as I should really love to see you.

Your postscript fascinated me as even Honolulu is toasting around huge figures. Everybody is raising funds in New York. Everybody is converting something or other and all I can say is that I trust you will be as successful as the Museum of Modern Art with its current haul for the extension fund. Incidentally the Halpert Foundation Fund has been used up with three other project appeals but I hope that the piggy bank will be replenished sometime in the fall of this year when I shall advise you accordingly. My trustees are so busy attending other foundation meetings that I have taken advantage of their absence by just writing letters saying that the cause can wait no longer and that a check was being sent.

And so, again, my best regards.

Sincerely yours,

KRM:pb

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March 10, 1960

Mrs. Frederick W. Johnson
288 Holden Street, Apt. #5
Buffalo 14, New York

Dear Mrs. Johnson:

Mrs. Halpert has asked me to say in reply to your letter of March 15th that the name of Henry T. Harvey is unknown to her.

It is Mrs. Halpert's suggestion that you might obtain information you are seeking from the Albright Art Gallery in Buffalo.

We have published no book on New York State artists and regret that we cannot be of more help to you.

Sincerely yours,

Margaret M. Babcock

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March 28, 1940

V. Florida
Karl

Mrs. Barbara Bell
Publicity Department
The John and Mable Ringling
Museum of Art
P. O. Box 1690
Sarasota, Florida

Dear Mrs. Bell:

Delighted to cooperate with you in the request for publicity material and photographs of Mrs. Halpert and Mrs. Beach. I am having a carbon of this letter air mailed to them requesting that they send such material directly to you.

Also very pleased to have you send the publicity releases directly to our News Bureau, Westcott Building, on this campus, and you might make the notation that the University has it as well, therefore, only local distribution need be stressed. The Director of our News Bureau is Mr. Cliff Paisley.

You may tell Mr. Donahue and the other people connected with this venture that the students are signing up in good order for rooms at the hotels.

The harpichord has been promised to me and when I get final assurance, I will make the necessary arrangements and ask you to have a tuner stand by when it arrives.

Sincerely yours,

Adolph Karl
Associate Professor
of Art

AK/jr

There is publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



PHILADELPHIA MUSEUM OF ART • FAIRMOUNT
BENJAMIN FRANKLIN PARKWAY AT TWENTY-SIXTH STREET • PHILADELPHIA 1

March 29, 1960

Miss Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

I am glad to tell you that at yesterday's meeting of the Board of Governors your request for the loan of Something on the 8 Ball by Stuart Davis was approved.

I know that your exhibition will run from May 10 to June 4 but that you would like the picture to arrive in New York before the 3rd of May. Our Registrar will see that you receive the picture as requested. It will be shipped to you by Railway Express.

We will insure the picture on our policy and bill you for the amount of the premium when the painting will have been returned.

May I say that Henry Clifford and I have been very glad to go along with your suggestion.

With kindest regards,

Sincerely,

HENRI MARCEAU
Director

HM/AD

3/29 shipped
875-446

March 30, 1960

Miss Mirella Bontivoglio
Via Archimede 120
Rome, Italy

Dear Miss Bontivoglio:

Mrs. Halpert has asked me to reply to your letter of March 25th.

According to our most recent information, the following are the owners of the paintings in question and the names and addresses of the persons to whom you should write requesting permission to reproduce the paintings:

DEATH ON THE BEACH - Collection of Mrs. Sidney Berkowitz

- Write to " " "
20 East 64th Street
New York, N. Y.

- Photographer: Colton - Photo #: 5075-2

FOUR PIECE ORCHESTRA - Collection of Mr. Sidney J. Furshman

- Write to " " "
120 West 88th Street
New York, N. Y.

- Photographer: Colton - Photo #: 4820-2

PETER AND THE WOLF - Collection of Mrs. Kere Saarinen

- Write to " " "
Bloomfield Hills, Michigan
- Photographer: Colton - Photo #: 4700-1

The address of the photographer of the foregoing is S. Colton
35 Rugby Road
Brooklyn Heights, N. Y.

We have written to him in an attempt to obtain prints of these photographs for you but have been unsuccessful in eliciting a response. Perhaps if you cable him direct he will reply and send you prints. We do not know whether the owners have photographs or extra prints.

ARCH OF TRIUMPH - Collection of Inland Steel Corporation, Chicago, Illinois

- Write to Mr. Leigh E. Black
1200 Aster Street
Chicago, Illinois

BLIND BOTANIST - The Roland P. Murdock Collection, Wichita, Kansas

- Write to Mrs. Elizabeth Maves
318 East 88th Street
New York, N. Y.

(The Roland P. Murdock Collection is located in but a separate organization from the Wichita Art Museum, 619 Stockman Drive, Wichita(town), Kansas(state)

ALLEGHENY CONFERENCE

on Community Development

200 ROSS STREET, PITTSBURGH 19, PENNSYLVANIA

ATLANTIC 1-9619

March 25, 1960

Downtown Galleries
32 East 51 Street
New York, New York

Gentlemen:

We should like to know the range of prices for a small piece of sculpture by Mr. William Zorach. Also, I understand that he does water colors and wish you would let me know whether you have examples of these and what is the price range.

Sometime when I am in New York I want to drop in and see what you have.

Sincerely yours,



John J. Grove
Assistant Director

JJG:mo

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

XXA
Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

23 March 1960

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have received both the birds and the shell painting and I shall get them to my acquisitioning committee immediately so that I can get an answer back to you.

This is the first Wednesday in a month that it hasn't snowed and we are rejoicing in the beginnings of spring mit boids.

Robert Smith's comments on conchology were off the record but what he said in essence was that during the eighteenth century there was great revival of interest in shell forms. That carved shells were used on chairs, shells were painted on furniture as decoration, and beautiful shells were preserved as works of art. Shells, too, were used in architectural details, i.e., fluting in the interior of cupboards and above entrance doors, etc.

I had no idea that you had a great-niece; what a shattering thought that is. Richard and I have a niece who's at William and Mary this year, and I guess it would be possible for her to produce a great-niece or nephew with a little effort!

I have written to the Shell Oil Company about your painting and about the beautiful tambour chest that the Karoliks gave to the Boston Museum; I do hope that they will be in touch with you soon.

With all good wishes for a warm, happy spring.

Sincerely yours,

Mary

P.S. The man who painted the picture so like your Fisher pieces is named Boyce. I think that the Holdridges would love to swap views of yours with theirs.

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March 21, 1960

Miss Peggy Schultz
Office of Superintendent
Helena Public Schools
Helena, Oklahoma

Dear Miss Schultz:

As this is a public sales gallery we are not in a position to favor the many requests we receive from those who are preparing theses or writing any theme. Publications, as you know, are quite expensive.

May I suggest that you refer to the library at the nearest museum or university, either of which will have a large collection of books and pamphlets from which you can draw the material you require.

Sincerely yours,

EGH:ph

THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 4-7080

March 28, 1960

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The 20th Annual Exhibition of the Society for Contemporary American Art will be held at the Art Institute from May 17 through June 19 of this year. One work from the Society's exhibition will be chosen for purchase, to be presented to the Art Institute's permanent collection.

Mr. Leo S. Guthman has submitted as his choice a painting by Abraham Rattner called ROCK AND ROLL #1, which is 32 x 29 inches in size and is priced at \$2800. In the event that this painting is sold while on view at the Art Institute, a commission of fifteen per cent will be deducted from the sales price.

Will you please let me know immediately if we may surely count on this work for the exhibition. If it is available, arrangements will be made with Budworth to have it collected on or about April 14. They will then pack and ship the picture to reach us by May 1.

If the painting is to be insured in transit, kindly let me know the amount of insurance to be placed on it. All expenses will be assumed by the Society.

Yours sincerely,

Frederick A. Sweet

Frederick A. Sweet
Curator of American Painting and Sculpture

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EDMUND J. KAHN

1540 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

March 23, 1960

Mrs. Edith Heilpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Edith:

On returning home I found your letter of March 11; why didn't you correct me when I continued to say that I had not heard from you?

I saw MacAgy last night — the Dallas Museum for Contemporary Arts will ship our painting to you in the next few days. Please handle as you think best.

I got held up looking at the Monet show and arrived at the airport to hear my plane being called so I did not get an opportunity to call Charles but I have written to him and sent him some sherry as I mentioned to you I would. I am sorry I did not have the chance to call him but I'm a sucker for Monet as well as Sheeler.

It was nice seeing you. I am sorry that I always disturb your breakfast. I hope someday to get to New York and have more time.

Yours sincerely,


Edmund J. Kahn

RJK:bls

AIR MAIL

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The Florida State University

Tallahassee

DEPARTMENT OF ART

March 30, 1960

163.46

Dear Mrs. Halpert:

I have just received a carbon copy of the confirmation of your hotel reservation in Sarasota. I was told, yesterday, that that is a very new and attractive hotel, directly on the beach. So you should be comfortable.

Please make your air reservations in New York -- if you have not already done so -- we will have a check for full first class round trip plus tax (plus the \$100 honorarium) when we meet you in Sarasota.

This letter need not be answered if the arrangements mentioned meet with your approval.

Today it is raining, and heavily, in Tallahassee -- but the weather has been ideal for about a week. Indeed -- it is spring here. Our trees are budding and there is a real mildness in the air.

Sincerely yours,


Adolph Karl

Greetings from Karl.

76 Appraisals
CIT

March 29, 1956

Mr. M. J. Crowley
Commercial Office Supply
Division of C. I. E. Financial Corporation
650 Madison Avenue
New York 22, N. Y.

Dear Mr. Crowley:

In reply to your request I am listing below the current insurance valuations of the three paintings by Abraham Rattner which were acquired from us in 1957.

Night Composition
Two Figures with Horse
Farmhouse #8

\$2400.
\$5000.
\$1800.

Sincerely yours,

EGH:pb

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March 18, 1960

Mr. Whitney Kambie
Wheaton College
Norton, Massachusetts

Dear Mr. Kambie:

Thank you for your very kind letter.

I should be delighted to accept your flattering invitation but I have a commitment late in April in Sarasota and another at the Art Institute of Chicago early in May. Since the gallery closes in June for the summer months, may I suggest that we postpone my talk until next season when I hope to be more relaxed with fewer obligations in the gallery and outside commitments. I shall probably be in Boston for the opening of the Kuniyoshi one-man exhibition to be held at Boston University and as soon as the definite dates are specified, I can advise you accordingly, so that we can make plans, if the time fits in with your schedule.

Sincerely yours,

EGH:pb

JEAN DELACOUR
DIRECTOR

COUNTY OF LOS ANGELES

LOS ANGELES COUNTY MUSEUM

EXPOSITION PARK
LOS ANGELES 7, CALIFORNIA

D. F. GERRING
ASSISTANT DIRECTOR

March 29, 1960

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

The Davis will be shipped on April 22, which should put it in New York on the 27th and in the gallery in time for reviews by May 3. I would ship it earlier (and will if you think this is cutting it too close), if I weren't opening on the 17th a complete reinstallation of eight galleries of twentieth century art -- previously the space for nineteenth and twentieth. It would be good to have it here for the first few days.

The new Museum situation can do nothing but get better, and there have been a few good signs recently. The subject should, however, be discussed in person. I hope to do that in May when I plan a trip to New York.

Yours sincerely,

Jim

James Elliott
Assistant Chief Curator
of Art

JE:ft

P.S. I was looking forward to including a beautiful Rattner in the new 20th century installation. Mrs Freeman had said she would give it to us, but it seems you were too persuasive. I just learned U.C.L.A. has it.

JE.

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